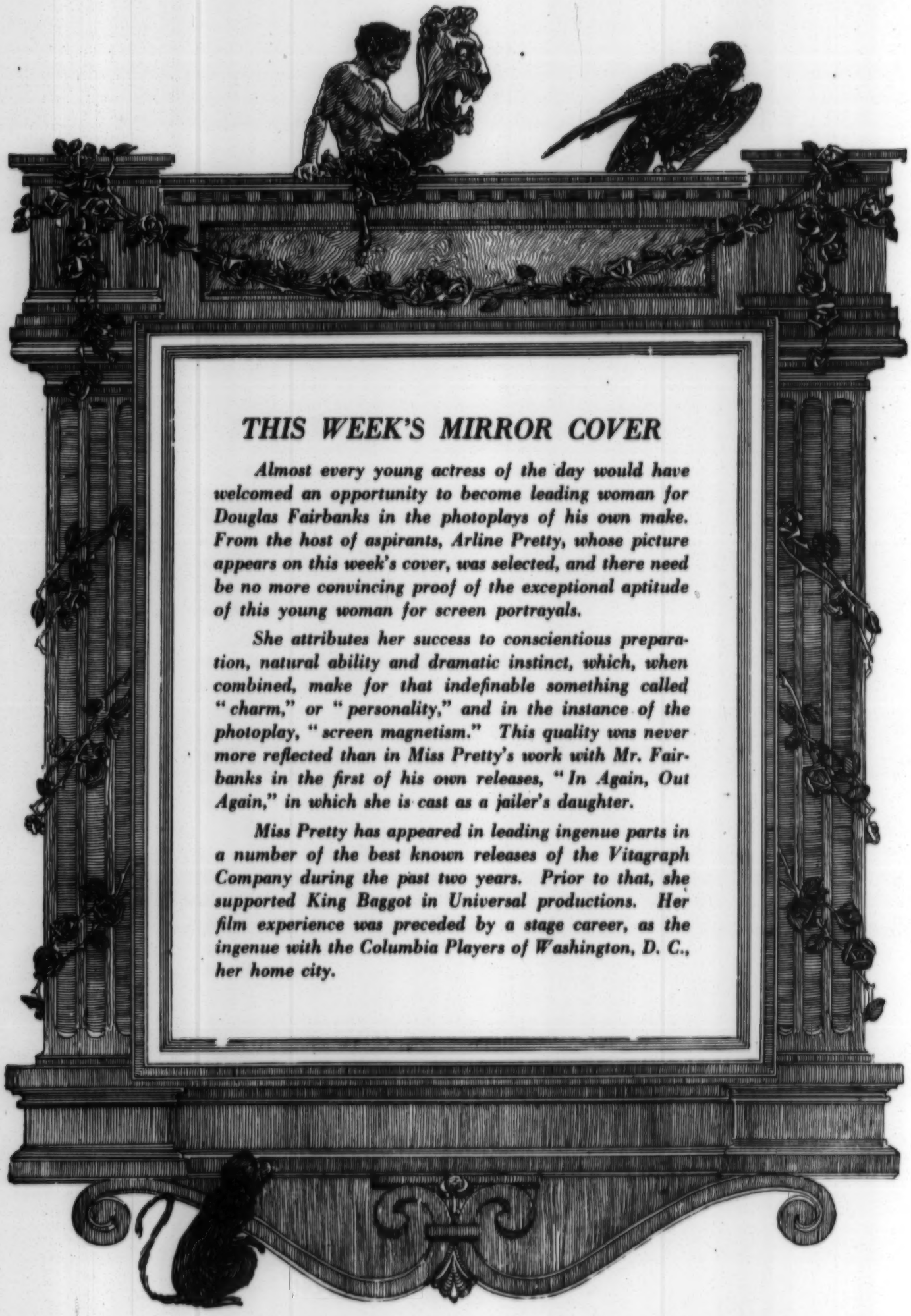
How War Will Influence the Theater

DRAMATIC MIRROR

APRIL 7, 1917 PRICE TEN CENTS

ARLINE PRETTY

Plan for Promotion of Opera Comique



THIS WEEK'S MIRROR COVER

Almost every young actress of the day would have welcomed an opportunity to become leading woman for Douglas Fairbanks in the photoplays of his own make. From the host of aspirants, Arline Pretty, whose picture appears on this week's cover, was selected, and there need be no more convincing proof of the exceptional aptitude of this young woman for screen portrayals.

She attributes her success to conscientious preparation, natural ability and dramatic instinct, which, when combined, make for that indefinable something called "charm," or "personality," and in the instance of the photoplay, "screen magnetism." This quality was never more reflected than in Miss Pretty's work with Mr. Fairbanks in the first of his own releases, "In Again, Out Again," in which she is cast as a jailer's daughter.

Miss Pretty has appeared in leading ingenue parts in a number of the best known releases of the Vitagraph Company during the past two years. Prior to that, she supported King Baggot in Universal productions. Her film experience was preceded by a stage career, as the ingenue with the Columbia Players of Washington, D. C., her home city.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, APRIL 7, 1917 — No. 1998

THEATRICAL MEN NOT AFRAID OF WAR

Leading Producers, in Statements Given to The Mirror, Reflect a Spirit of Confidence in the Business Stability of the Country—Few Purpose Curtailing Plans in the Event of Hostilities—Winthrop Ames Looks for Duplication of Conditions in European Countries

While war, or the existence of a state of war, against Germany has not been declared as this issue of THE MIRROR goes to press, the strong possibility of a belligerent step by our Government has for the moment effectively overshadowed theatrical affairs in the United States. As yet no one can foretell the effect that the entrance of this country in the war will have upon the theater, but that it will be keenly felt by all classes of people associated with the stage is admitted beyond any doubt.

The majority of theatrical managers are going ahead with plans formed at the close of last season, though a number are awaiting developments to ascertain to what extent the financial affairs of the country are drawn into sympathy with events abroad. Some large productions have already been postponed, but, according to advices considered reliable, the postponements are temporary. All surface appearances tend to the belief that preparations are going forward toward increased theatrical activity, as if war was the most remote condition possible, and that the season of 1916-17 will close with a greater display of that restless energy which characterizes the amusement business, than was apparent at the beginning of the year.

Something Definite Needed

It may be said that all indications point to better times for the theater after the probable issue of the war is more clearly in sight than now, or at least after the preliminary excitement over the war fever has subsided enough to restore the function of clear thought and perception, and the machinery of business adjusts itself to the new conditions.

Agricultural experts predict better crops this year than last, and from a monetary standpoint the country has probably never been upon a more sound basis. Importers and manufacturers depending on foreign markets for their materials will undoubtedly be the most seriously affected in the event of war between the United States and Germany, but it is hardly within the range of present vision to say to what extent this condition will affect theatergoing.

However, throughout the country at large good attractions should prosper. The one-night stands, particularly, should record good attendance for the reason that amusements will be more greatly in demand there than heretofore. In time of war, it is known, people often seek the theater as the easiest and best relief from the depression of sensational battle news.

Light Plays Expected

Following the example of theatrical managers in London, the producers will undoubtedly confine their activities to plays of a light and cheerful character, and it is confidently believed that the majority will be as busy as ever. Certainly in London the theaters have been more generously patronized during the past year than in those years preceding the war, while it is true that many of the playhouses there have abandoned night performances, owing to the menace of Zeppelins; matinees have been substituted which have recorded in cases of meritorious attractions highly profitable seasons.

It has been said by some leaders of industry and commerce that the entrance of this country in the war will mean a new awakening of business generally, that all business will be coordinated and directed toward a common purpose. It naturally follows by all the laws of logic and reason that theatrical prosperity follows in the wake of industrial prosperity. From the opinions which prevail at the offices of several of the most prominent producing managers, this theory seems to be the one most generally maintained.

Cohan and Harris Confident

It is the belief of Cohan and Harris that the outbreak of hostilities between this country and Germany will not seriously affect the theater. "We are going ahead with our plans as if nothing had happened," was their statement. "We have several plays in contemplation, and we can say with pardonable pride that we're almost as busy as President Wilson himself."

A feeling of optimism reigns at the Shubert offices. "We do not plan any curtailment of enterprise in the event of war. In fact, we are contemplating the busiest Spring season of our careers as producing managers. In addition to opening the Bijou Theater, our fourteenth New York playhouse, on April 12, we are to produce, within the next two months, several attractions, including 'The Knife,' 'The Highwayman,' 'The Passing Show of 1917,' 'The Melting of Molly,' 'He Said and She Believed Him,' 'Peter Ibbetson,' and others. History shows that amusements are well patronized in war times, proving that a reaction is desired in periods of great stress. American producers should be encouraged by the conditions which prevail in London, where nearly all the theaters are showing profitable attendance."

Brady and Wall St.

William A. Brady does not believe theatrical business will be more than temporarily disturbed by America's participation in the war. "I look for a brief depression in Wall Street shortly after the declaration of war, and which naturally will be reflected in the theatrical world. However, I expect a vigorous reaction to set in once the preliminary excitement has subsided. I intend to keep open the Playhouse and the Forty-eighth Street Theater with their present attractions throughout the Summer."

"It is impossible to predict the effect of our entrance in the war upon the theatrical business," is the belief at the Morosco offices. "Considering the prosperity of the theaters in London, we should have no occasion to worry, however. Our plans for the immediate future are elaborate and extensive."

Winthrop Ames's Opinion

Winthrop Ames declares: "Without any question, the same conditions will prevail in the theater on this side of the water as in the European countries. That is, there will be an insistent demand for the lighter forms of entertainment, such as comedies, farces, and musical plays. Amusements in war times distract people from the depression attending tragic news, and naturally there will be a supply of plays to help meet this demand. In other words, playhouses which are conducted wholly upon an amusement policy should prove profitable, provided, of course, their attractions are meritorious."

At the Belasco offices the statement is: "Business will go on, as usual, during alterations. We are making no preparations for a slump in the theatrical business. We have a new production only a week away."

Woods Does Not Fear War

A. H. Woods holds the belief that a good play will always be attended by a good season, war or no war. "The very fact that we have four plays running at the present time in London—'Potash and Perlmutter in Society,' 'The Girl from Ciro's,' 'Daddy Long-Legs,' and 'Under Cover,' and that our London representative, Philip Klein, sailed on the *St. Louis* on her first armed voyage with several new comedies and dramas for presentation in the British capital, should be sufficient proof that war has no deterrent effect upon our activity. Here, we will continue to produce plays and motion pictures along accustomed lines of enterprise."

George Tyler declares: "The same conditions which have existed in London will undoubtedly prevail here. Owing to the need of diversion, people in the British capital have patronized the theater liberally."

SIX BEST SELLERS

Only one of the two new attractions that opened last week entered the list of six best sellers in amount of seats sold at the various theater ticket agencies, made up from an average of reports—"Out There," and it slid into third place. It is preceded by "Oh, Boy!" which has held first place for some weeks, and "A Successful Calamity." Others on the list are, "Eileen," "The Fugitive" and "Our Betters."

CHANGE PLAY TITLE

George Foster Platt has notified A. G. Delamater that several years ago he produced a play called "The Master of Arms," and asserts a right to the title. Consequently Atherton Brownell has changed the title of his play, which Mr. Delamater has in preparation, to "En Garde." The play will be produced April 9.

WAR RELIEF MEETING

Elizabeth Marbury, Elsie de Wolfe, Coffin Van Rensselaer, and Mrs. Mary Hatch Willard will be the speakers at the mass meeting of the War Relief of the Women of the American Theater, to be held at the Hudson Theater on the afternoon of April 13.

ANOTHER SPRING PRODUCTION

"The Meeting of Molly," a comedy in three acts by Maria Thompson Daviss, dramatized from her novel of the same name, is to be produced by the Shuberts, and Frederick McKay this Spring.

"ALL SOLD OUT"

After all it is just as well not to run the risk of being disappointed if you really want something. In the instance of The Mirror, for example, why take a chance of hearing a newsdealer say, "All sold out," when it is so easy to have your name entered on the subscription list, or leave a standing order with your dealer for a copy each week?

The shortage of print paper has necessitated an arrangement whereby wastage is reduced to a minimum. This means that dealers will carry no more copies than they feel certain of selling, and not infrequently it happens that the demand exceeds the supply.

The aim of The Mirror is to supply the wants of its readers fully and promptly, and with this purpose in view, the publishers urge the advantages of STANDING ORDERS or SUBSCRIPTIONS, which may be placed through dealers, or sent direct to The Mirror office.

PLAYS THAT ARE APPROACHING, OR HAVE PASSED THE

"COME OUT OF THE KITCHEN" (100 TIMES).

White, N. Y.

"TURN TO THE RIGHT" (375 TIMES).

White, N. Y.

"THE THIRTEENTH CHAIR" (165 TIMES).

AMERICA AWAITS REPRESENTATIVE OPERA CO.

Opera Comique Is a Need of the Theater, According to Student of Stage Tendencies —Public Ready to Welcome Real Singers in Works of Merit—Trade Mark That Will Stand for Quality

By Robert Sterrett

There is a wide, interesting, fertile, yet neglected field in American music culture and theatrical business enterprise lying between musical comedy (in its diminutive and diminishing form) and grand opera. This field, if properly understood, cultivated and managed, would yield artistic and financial satisfaction to the real light opera artists (who can sing), interpreting true opera comique as it should be; and assure managers promoting the thing in the right way, handsome returns on their investment, with, as I hope shortly to show, cumulative increase and expansion from the use of what, in other business enterprises, is known as a trade-name.

For some time the idea of a revival of comic opera, or rather, opera comique, in this country, has been in the air; and several writers have given expression to their desire for this form of theatrical entertainment, in the various theatrical and musical journals. But, so far, the attitude of most theatrical managers has been that of doubt of the trend of the thought in this direction, or ignorance of what true opera comique, properly produced, really would mean to the public and to themselves as purveyors of public entertainment in the theater.

I had thought to call this article "Greater Comic Opera," as better indicating what I have in mind. But, realising the term "opera comique" is well understood by the intelligent theatergoer of this country, and is distinctly different from musical comedy, or the old-time "comic opera," with its absurdities and grotesque structure; I have reverted to the French term which we have already borrowed, as we have other analogous terms from that language.

Meaning of Opera Comique

But what I have in mind must be *greater*, because the times demand greater and better things, notwithstanding some perverted views to the contrary in some quarters. Hence, I have headed the article "American Opera Comique" to indicate a greater, more artistic (both dramatically and musically) than the comic operas of a former day; and more in the class of French opera comique—which means genuine opera, but with some spoken dialogue, instead of all being sung; for example, "Fra Diavolo" of the older form, and "Carmen" of to-day. Musical comedy is not in this class at all, and this must be clearly understood and accepted at the outset, if an intelligent comprehension of the subject is to be reached. It is often the confusion of definitions and terms that keeps people from acting efficiently and harmoniously and securing desired results.

American opera comique, then, let us say, means a dramatico-musical composition of a romantic, comedy character (with even a pathetic or serious situation, as the story may demand) in which the action is carried on in perfect dramatic sequence—part of which is spoken and part sung (or acted in pantomime with music); the music being an organic part of the composition, and not merely incidental thereto. In other words, it should mean a form of opera which can be taken to the utmost parts of this great, growing, music-loving country—to the larger cities and towns, where, because of its prohibitive cost, grand opera can only in a few instances be occasionally heard, and in most not at all.

Clientele Is Ready

There is a big clientele waiting for this "greater comic opera" or American opera comique; a form of opera which is still comic — romantic — and sung by trained light opera singers; a clientele who have become more and more of late years acquainted with the best operatic music (through the phonograph) and sung by the greatest operatic artists of the world. A clientele who, in great part, often really prefer light to grand opera; comedy and romance, rather than the heavier, tragic works. Light opera may well offer delightful stories of serious (not solemn) structure, and scores calling for genuine operatic artists and comedians.

American opera comique, I should say, differs from musical comedy, among other things, as follows: The first is in structure, organic, dramatically sequential; in the second, it is circumstantial, incongruous. The one is a form of opera—the other a form of vaudeville. The one calls for a cast of vocalists with artistic, operatic training—in the other any intrusion of true vocal art is considered almost offensive. Again, in opera comique, dressing the parts in picturesque, correct costumes in keeping with romantic characters and environment, as the story may require where the "language is partly in song," is admissible and looked for; while in musical comedy modern "millinery" (in greater or less profusion—often *much* less) is the only dressing allowed — thus sacrificing individual characterization to a "fashion display," for the women, and the conventional dress suit for the men, as monotonous as the "butlers' union" and not much more picturesque.

Ability to Act Required

In opera comique, also, there is required some ability to act as well as sing artistically, and a unity of action runs through the entire performance, as in a straight play or opera; instead of, as in musical comedy, where there are intrusions, interruptions and interpolations and the bunching of "millinery models" from each side of the stage like animated palm branches, directed toward the grinning, often voiceless, Adam in the center, whose ability to "make 'em laugh" and "stop the show" anywhere he can, regardless of whether the story is ever again connected—is the regular thing.

If there are still people who like that sort of "play with music," this writer is the last man in the world who would wish to deprive them of what they like. But it recalls the man whom you frequently meet, who sagely remarks (and with some pride, withal), "I don't know anything about music, but I know what I like," not realizing that he has made an ass of himself by admitting that he likes what he knows nothing about.

Moreover, this article is written to call attention, among other things, to the fact that multitudes of people who have, inadvertently at first, listened to good music of the operatic kind on the phonograph have been surprised to learn, after a time, that they have more musical faculties than they ever dreamed they had—and insistently call for "opera" in preference to "rag." The more this obtains over the country, the more weary people grow of "musical comedy" (especially the latest and most "intimate" quality), and the older citizenry ask, "Why don't we have real light opera, such as the Bostonians used to give us?"

Meaningless Jingles and Dash

The tendency in musical composition, as related to the musical comedy, is mostly a jingle and dash, a bit of melody here and there, often covered (as the clever chef obscures an indifferent piece of meat by garnishing the dish) by a rich orchestration (how often supplied by another more competent "composer," Bendix and Witmark Music Bureaus can say—and doubtless would be glad to do so!), and with little if anything in these compositions which might not be eligible for any one of a hundred other "plays with music."

Some recent writers on the coming "revival of comic opera" seem to try to inculcate the belief that the public does not want solos, duets, trios, etc., which to my mind is one of the most erroneous ideas recently set forth. I grant the absurdity of bringing four principals to the front of the stage in opera comique (or grand opera, for that matter) and having them sing a "quartet" because the composer had a good one and wanted it sung somewhere. But here is where the dramatic ingenuity of the librettist comes in. He can use his dramatic and poetic faculties in constructing, within the dramatic requirements of his plot, a situation which is an organic part of the story, in which four principals can naturally and delightfully appear in concerted action—one back of a tree, hiding from another; one on a balcony trying to make a third behave, while a fourth may, with comic effect, be blithely singing a sonorous bass, in ignorance of the antics or maneuvers of the other three. And all this being sung to a most melodiously composed quartet in true operatic mode, affording delightful entertainment for those who "know what they like and know they like music."

Need for Action

Granted that there is a big field in this country awaiting cultivation systematically along the lines here suggested, let me submit a plan for its successful accomplishment from a business standpoint. In addition to long study and writing of the light opera form, the writer has been associated with the publicity departments of a few of the most successful manufacturing concerns in the country. It has, therefore, seemed to him that from this experience, combined with a modest degree of talent as composer and librettist, he might be doing a good service to the lovers of light opera in the country and start something which might bring much enjoyment to a large prospective clientele, at the same time making money for those managing such an enterprise—a fair percentage, of course,

(*Continued on page 7*)

SECOND CENTURY MARK IN RUNS ON NEW YORK STAGE

White, N. Y.

"CHEATING CHEATERS" (284 TIMES).

White, N. Y.

"UPSTAIRS AND DOWN" (231 TIMES).

White, N. Y.

"THE MAN WHO CAME BACK" (259 TIMES).

AS WE WERE SAYING—

By Mademoiselle Manhattan

I MAY be wrong, but it seemed to me as I sat through the first two acts of "Lady Camber" at the Lyceum last Monday night, that Mary Boland has become a much finer actress. Over and over again I pinched myself to be sure that the girl who was so adequate in scene after scene could be the same beauty who did comparatively trivial things with John Drew for so many years.

If you like to see an American girl hold her own with such English players as Lyn Harding and Billy Abingdon, who are equipped to the tips of their fingers with every technical touch of finesse and stage trick, it will joy your soul to see Miss Boland's Lady Camber.

Now that the joyful circus is in town, I hope that you will remember that Tody Hamilton, one of the biggest hearted men who ever traveled with the big top, passed away, since last the three-ring show was here, leaving a destitute widow.

It is because he was a fine and sympathetic fellow that Tody Hamilton died a poor man.

It is because he was over generous that Mrs. Hamilton finds herself today without funds. Should Tody's borrowing friends return even half the money he loaned in times of stress to those who forgot the little ceremony of repayment when they arrived at the Easy St. station, Mrs. Hamilton would be very comfortably provided for. Since that class of friends has no heart that can be touched by ordinary stabs of pity or a quickening conscience, Mr. Hamilton's real friends are trying to raise a fund for her support—not as a charity, but as a tribute to a prince of big hearted fellows. Let's all celebrate circus week by a wee bit contribution to the fund. Will you? Mark Luescher at the Hippodrome will talk to you about it.

Good gracious! Have you seen Joe Weber's "Eileen" outfit?

I don't mean the cast of his production of the Victor Herbert operatta, but his—well what the late Charles Frohman would have called his "garbage?"

I spied Mr. Weber hurrying into the Knickerbocker, a few days ago, and as he bowed with that courtly grace that marks the millionaire manager, I almost fell out of Merri Osborne's limousine, for the hat of the gay little impressario was lined with the vividest green satin you ever saw. And when I recovered sufficiently to take notice of Mr. Weber's Robert Jones ensemble, I noted with glassy eyes that he wore a shamrock in his buttonhole and that his necktie and handkerchief border exactly matched the vivid verdure inside his hat. No I don't mean he wore green hair, I refer to the hat lining which "as we were saying" was the color of God's own Ireland.

Speaking of Joe Weber; when Lew Fields starts out to assemble an all-star cast he certainly goes the limit. What? Think of seeing Louis Warfields (They call him that now since he is going in for Music Master parts), John Mason and Irene Fenwick in one piece. Some cast is it not?

Merri Osborne who abandoned the stage a few years ago to become Mrs. Harry Holbrook, has just come back to town and is flitting from flower to flower as it were while waiting for painters and other brigands to retire from her country home at Plandome, where she hopes to settle for the summer early in May.

You probably are aware that Mr. Osborne—Holbrook I mean—besides being a manufacturer of the most desirable sort of automobile bodies, is also a lumber king, having recently completed an immense transaction in timber which has kept him as far away from Broadway as the forest swamps of Kansas and Arkansas for the past few years.

Having made his pile in wood dollars he has now brought our Merri up to Broadway and given her orders to see how much she can spend in a given time. And like a perfectly educated spouse she's doing her best.

If you see your favorite producer (of course I refer to B. Iden Payne who staged "Justice" and other classic successes),—if "as we were saying," you see your favorite producer executing strange leaps here and there on Broadway, you are by no means to conclude that too much learning hath made him mad.

Mr. Payne is quite sane but he is about to produce a new piece called "The Grasshopper," and it is his exaggerated respect for the unities which causes him to assume the habits of the leaping green insect, these days.

Personally I rejoice that no high-brow manager has assigned Mr. Payne to set Aristophanes's "Frogs" on the metropolitan stage. It would be too painful if he should feel himself doomed to croak in the cause of Art.

Jane Houston, the statuesque Texas girl who created the rôle of the Fotheringay in Mr. Drew's production of "Major Pendennis," passed a shop window in one of the towns along the route of Mr. Drew's tour, recently, and actually succeeded in finding a laugh in a one-night-stand.

A sign in the window (I hope you haven't forgotten the window that I mentioned way back in the beginning of the paragraph) read, "Ten cents given here for 1903 pennies."

Not to be outdone in enterprise, Miss Houston immediately entered the shop and told the astonished proprietor that she overbid him, inasmuch as she was quite ready to pay as much as twenty-five cents for $19.03.

The most sympathetic and beautiful description of a visit to The Actor's Fund Home on Staten Island, that has yet burst into print, is an article contributed by little Vera Bloom, Sol Bloom's talented daughter, to a current magazine.

Miss Bloom accompanied Daniel Frohman and a party of friends to a Thanksgiving spread at the Home last November, and the tender little story is the result of her visit. It is fine propaganda for the Actor's Fund Fair, too.

ALICE NIELSON SIGNS

Grand Opera Singer to Appear in Musical Version of "Sweet Kitty Bellairs"

Alice Nielson, the grand opera and concert singer, has signed a contract to appear under the management of F. Ray Comstock and Morris Gest in a musical version of "Sweet Kitty Bellairs" next Fall. The production will mark Miss Nielson's return to light opera, which she deserted for grand opera and the concert stage a number of seasons past.

The play in its original form was written by David Belasco, and served Henrietta Crosman as a starring vehicle for two years. The new version will be written by Guy Bolton, with lyrics by P. G. Wodehouse, set to a score by Rudolph Friml. "Sweet Kitty Bellairs" has been considered such fine material as a basis for musical revision that a score of managers have attempted to secure the rights for several years. At one time Arthur Hammerstein boasted that he had secured the coveted permission to have the piece adapted and produced, but now the laurels fall on the head of Morris Gest, who engineered the deal for his firm.

It is stated that while Mr. Belasco will have no direct connection with the venture, he may stroll into the rehearsals and do a little supervising now and again, which, as far as is known, will mark his first identification with a musical production.

MILITARY MUSICAL PLAY

Last week plans were set afoot by Fred C. Whitney to revive "When Johnny Comes Marching Home," which was produced by him with great success more than ten years ago. Mr. Whitney considers that a revival of this musical comedy now is especially timely owing to the present interest in military affairs.

Incidentally, Mr. Whitney's most recent production, "Boys Will Be Boys," ended its season March 24 in Albany. The piece had been on tour for five weeks.

The New York opening of B. Iden Payne's production of "The Grasshopper" will take place at the Garrick Theater on April 7.

White, N. Y.

MAY THOMPSON,
Of "You're in Love."

ESTABLISHED JANUARY 4, 1879

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WHAT KEEPS OUR THEATERS GOING?

THE major percentage of New York's population goes to the theater—every class of amusements is included. Just how frequently the percentage goes, cannot be accurately computed, but if one will wait at any corner in the theatrical zone on a Wednesday or Saturday afternoon, or linger any evening about eight o'clock or eleven-thirty, one will conclude that everybody in town has been to the play. The sight staggers even an old inhabitant. All the people in the push and crush may not be residents, but if only one-half of the number is New York—and this is a liberal estimate—it goes to show that New York managers must rely upon the out-of-town patronage in order to make the season a success. The urbanites keep the procession moving. When our country folks come to town they "take in everything" if their money holds out, whereas your New Yorker goes to two or maybe three theaters in six nights.

As a sample of what out-of-town patronage means, we quote from a correspondent of THE MIRROR, omitting the name of the visitor and his wife. They came from Iowa City, Iowa. "The couple were in New York about ten days, and in that time they went to 29 dramas, farces and musical comedies, three big film productions, five vaudeville shows and several minor moving picture houses."

Coming a long distance these people saw more than the visitor from nearby points, but as the latter comes more frequently, the number of plays seen is about the same. New York is a big town, but it takes the whole country to keep its theaters going.

FATE OF MUSICAL REVUE UNCERTAIN

IS the musical revue doomed? It would appear so, judging from the continued popularity with which comic operas and operettas are meeting throughout the country. Not only in New York have the operetta and comic opera, as exemplified by "Miss Springtime," "Her Soldier Boy" and "Eileen" been received enthusiastically by the theatregoing public, but from various parts of the country glowing reports have reached Broadway of the excellent patronage extended to such reputedly high-class musical productions as Oscar Straus's "Boys Will Be Boys," and "The Beautiful Unknown," Lehar's "Alone At Last," Paul Rubens's "Betty" and Hugo Felix's "Pom-Pom," the last three of which have already been seen in New York.

The musical revue, as it is popularly understood, originated in London and Paris, and was introduced to New York with the presentation by Charles Dillingham of "Watch Your Step" three seasons ago. With music written entirely in rag-time by Irving Berlin, and with a cast composed principally of leading vaudeville artists, it scored an emphatic hit at the New Amsterdam Theater. Its popular success led to the immediate production of pieces of a similar character, and it was not long before the stages of the theaters devoted to musical plays were monopolized by the revues.

Today, with the exception of the Winter Garden shows, "The Century Girl" and the "Ziegfeld Follies," which, while of a revue order, have come to be accepted as annual—(and by most of the playgoing males, as necessary)—theatrical institutions, the musical entertainments are built wholly upon comic opera and light operatic lines. Victor Herbert's "Eileen" is the latest of this class to indicate the new trend in popular tastes. Following a highly-profitable tour of the larger cities, it recorded an immediate hit upon its presentation at the Shubert Theater. "The Beautiful Unknown" and "Boys Will Be Boys" are hovering near New York, waiting the first advantageous opportunity for Broadway production, and DeKoven's comic opera "The Highwayman" is to be a revival of the late Spring season.

HEARD ON THE RIALTO

"Princess Lizzie," one of Hartley Manners's delightful cockney characters in "Out There," seems to have a sense of rhythm quite in common with Alfred Noyes. In the first act, in taunting her sweetheart for a newly-acquired sense of patriotism she cries out: "For he's working in the arsenal, the arsenal, the arsenal."

To be strictly in the Noyesque form, however, she should have added: "It isn't far from London."

If a manager finds his audience in a regrettably immovable condition he may stir sudden emotion by presenting an actor made up to represent the Kaiser. The effect is magical; in fact at the Palace Theater in Baltimore, Manager Sadtler recently found the act including the German Emperor to be "a perfect riot."

It seems that "The Tailor Made Man" had a rather varied career before it reached the stage, and that there is a prominent theatrical manager interested in the production whose name does not appear on the billing. Some time ago a play broker offered to George C. Tyler the American rights to a play written by Gabriel Dregeley, entitled "The Well Fitting Dress Coat," which had had some success abroad. Mr. Tyler secured the right of production and gave the piece to Harry James Smith to make an American adaptation. When this was finished he took it to Klaw and Erlanger to see if they would become associated with him in its production, as they were concerned in most of Mr. Tyler's ventures. The firm did not have any faith in the play and turned the offer down.

Tyler then took the play to the Cohan & Harris office. George C. Cohan thought so much of it that he began engaging the cast immediately. Mr. Tyler retained a one-third interest. The play was produced and withdrawn within a short time for revision. When the necessary changes had been made it was booked for Boston. It entered the city quietly, opening to very slim houses but before the end of the week the theater was selling out, and now "The Tailor Made Man" is considered one of the substantial hits of the season. A New York engagement is scheduled for the Cohan & Harris Theater in August.

Recent theatrical history, too, has had its share of diplomatic breaks. Among the most important are:

Klaw and Erlanger and James Metcalfe.
The Shuberts and Alexander Woollcott.
Oscar Hammerstein and James C. Garrison.
Arnold Daly and Bernard Shaw.
Arnold Daly and death.
Arnold Daly and the Players Club.
Joe Weber and Lew Fields.
John Drew and the Empire Theater.
David Belasco and Mrs. Leslie Carter.
Frankie Bailey and Broadway.
Jack Barrymore and moustache.
The Lambs Club and Keen's Chop House.
Kelcey Allen and the Clipper.
The author of "Backfire" and bankroll.

The London *Stage* of recent date has resurrected a specimen of dramatic criticism that was printed in a Western paper some forty years ago and which concerned a performance of "Camille." In part, it is as follows:

"We would say, and it is the least and most that we can say, that Miss Fannie Price's rendition of "Camille" Saturday night was indifferent. Her positions are not good in her passion scenes; when she should swell out like a mountain she sinks in like a gulch. That ain't right in this country. She ought to know the audience here is not the fine-spun crowd that she would encounter back East, and when she had worked up their feelings to a scalping hurrah she ought not to give up to her lover. She presented only a fighting front when her lover's back was turned. This would do for a frontier audience, and Miss Price will probably thank us for the suggestion."

It makes little difference whether Beatrice Beckley, who is shortly to appear in Eugene Walter's "The Knife," likes music with her meals or not—she has to have it. The reason is that her husband, James K. Hackett, has recently developed a penchant for musical composition and maintains a five piece orchestra in their New York home and which can be summoned at any moment to play his latest creation.

"It is nothing at all for him," Miss Beckley is reported to have said, to allow his breakfast to cool while he tries to outdo Brahms or takes a fall out of Bach."

Mr. Hackett's compositions however have met thus far with gratifying success, several of them being included nightly in the musical program at the Criterion Theater. Two of his classical efforts, entre-acts, have been dedicated to Miss Beckley and she is authority for the statement that they are "very pretty."

"That a' Boy" is the latest slang phrase to be used as the title of a play. Ford L. Shotwell, representative of THE MIRROR in Bethlehem and Allentown, Pa., has just completed and had accepted for an early production his new play bearing that title. Mr. Shotwell has had produced in the past, "The Balance," "The Sham," and "My Sweetheart." "That a' Boy" is a musical play with the jingles of a well-known composer.

NEW PLAYS IN NEW YORK

"OUT THERE"

Dramatic Composition in Three Parts, by J. Hartley Manners; Presented at the Globe Theater by Klaw and Erlanger and George C. Tyler, March 27.

"'aunted" Annie	Laurette Taylor
"Princess" Lizzie	Lynn Fontanne
"Old Velvet"	Daisy Belmore
'erb	Lewis Edgar
Monte	Colin Campbell
Dr. Hanwell	Frank Kemble Cooper
The Irishman	J. M. Kerrigan
The Cockney	Leonard Mudie
The Canadian	Hubert Druce
The Scotchman	Douglas Ross
The New Zealander	A. E. Sproston
Griffin	James Archer
Terence	Henry Ozenford
A Newcomer	George Kemble
Another Newcomer	Philip Newman
Gabrielle	Catherine Proctor

When an author writes for the stage and finds that his product does not come naturally under any of the accepted classifications of play, drama or comedy, he may plead "not guilty" to the charge of having promised one thing and given something else, as has J. Hartley Manners in calling "Out There," his latest starring vehicle for Laurette Taylor, a "dramatic composition." Perhaps, however, in this particular instance, the ends of accurate description would have been served better had "Out There" been termed "an undramatic composition with a strong appeal to the sympathies and to patriotism."

If peace were declared to-morrow, it is a fair guess that "Out There" would be withdrawn next week; but with public emotionalism at its present pitch, it is quite probable that Miss Taylor will continue to pack the Globe Theater just as she did in "The Harp of Life." Her performance of the little cockney girl who longs to "do her bit" and to inspire others with a kindred ambition, touching the heart and the finer instincts of unselfish sacrifice as it does, is recompense enough for dry passages in an episode play. The three parts, in truth, are so loosely connected that they might almost be presented separately without any loss of meaning.

Of pictorially accurate characterization of types found in the slums of London and in the English army there is considerable; but of real character development under stress of trying circumstances there is little, for the reformation of a choice lot of no-accounts in the last act is a miracle wrought with startling suddenness by the dramatist, rather than by life. More might be said of the deficiencies of the concluding part of "Out There," save that the shortcomings were immediately recognized by the producers, and steps were taken to remedy them.

The first part is staged in a London lodging house in the Autumn of 1915. Annie, the one worth while member of a degraded family—the mother a drunkard, the brother a prize-fighter, the sister a brazen huzzy—has sent her lover to the front and is determined to go herself as a Red Cross nurse. A kindly doctor, who has himself entered the service, arranges for her to go and even the selfish brother is fired by her zeal to the extent of enlisting.

In the second part, easily the best of the three, the scene is shifted to a hospital "Out There," where the convalescent soldiers of various nationalities are permitted, through conversations, first with the doctor, then with Annie, to reveal their patriotism and their personal idiosyncracies. Much of the characterization in this act is excellent, both human and humorous, and the playing of Miss Taylor in the scene consequent upon the meeting with her wounded sweetheart has the emotional force, the naturalness and the sympathetic quality that have combined to win for this sterling actress a loyal following.

With the third part there comes a distinct drop, for Mr. Manners asks us to believe that people, obviously incapable of immediate reformation, have assumed all manner of virtues, chiefly because of the beneficent influence of Annie, who, having won a place as a full fledged Red Cross nurse, returns to London where she appeals for recruits. Her speech, delivered to the audience, sounds unconvincingly theatrical, despite the admirable delivery of Miss Taylor.

The acting is of a high order throughout, with Lynn Fontanne again illustrating her remarkable aptitude for characterization in the role of the unpleasant sister, Daisy Belmore giving a vivid portrayal of the alcoholic mother, J. M. Kerrigan as the pessimistic Irishman, Frank Kemble Cooper as the doctor, Colin Campbell as Monte and Lewis Edgard as 'erb. At all events, "Out There" may prick the conscience of American "slackers."

"THE CASE OF LADY CAMBER"

Play in Four Acts by Horace Annesley Vachell; Presented at the Lyceum Theater by Charles Frohman, March 27.

Lord Camber	H. B. Herbert
Sir Bedford Slufter	W. L. Abingdon
Harley Napier, M. B. C. P.	Lyn Harding
Buckle	Henry Dorston
Maid	Shirley Aubert
Lady Camber	Mary Boland
Lady Matilda Rye	Kate Sergeantson
Peach	Louis Emery
Esther Yorke	Sydney Shields

Horace Annesley Vachell has followed up "The Lodger" with another murder mystery, which takes the form of a somewhat naive melodrama staged in a doctor's office. Undoubtedly a doctor's office is often the scene of many melodramatic phases of real life, but in this play the thrills are crowded into four acts of such startling coincidences that it will tax even the credulous mood of an audience prepared to welcome a "poison mystery."

However, just as the creaky mechanics of the first act were beginning to become irritating, the entrance of Mary Boland as Lady Camber provided one character of such flesh and blood sincerity that the artificiality of the surrounding scenes was forgotten as long as she remained on the stage. She plays the once popular star of the London music halls, whose marriage into the nobility has reduced her to the "case" which is suggested in the title. The spectacle of this once beautiful girl now changed to a broken and tortured woman, moving painfully about in her pitiful finery is the result of very genuine and touching art. Her first appearance dispelled the staginess which was growing oppressive, and hinted at a really significant theme if only Mr. Vachell had been inspired to construct his plot around this character. Unfortunately Lady Camber appears only in the first two acts, and dies (off stage) in the third, in order that a young nurse may be accused of murder and safely extricated from a web of circumstantial evidence by the doctor in charge of the case.

The remainder of the action is devoted to the solving of the supposed murder mystery varied by a succession of false trails. These, however, are far from convincing. For instance, when the unscrupulous peer inquires cautiously, "What is the most deadly poison in that cabinet?" we feel confident that he is only there to throw us off the scent, and as for the incriminating behavior of the nurse, we have learned already that her life has been simply one unjust accusation after another and dismiss her apparent guilt as incredible. A vague uncertainty as to the outcome hardly amounts to real suspense, for we have been persuaded from the start that the play must end in a blissful realization of love's young dream, with touching references to the violets which every well-regulated stage nurse puts on the desk of her stage doctor.

The excited efforts of these two M. D.'s to make the most of their dramatic situations will seem a bit strained to those who are familiar with the resigned and stoical behavior of that weary brotherhood of physicians. The entire play smells of stage chloroform and the professional details introduced by way of local color only serve to remind us that this doctor's office is indeed behind footlights.

The reliable old telephone as first aid to injured plots has been replaced in these scenes by a speaking tube. Whenever the action grows hopelessly entangled a sudden wheeze from this instrument brings the hero or heroine rushing to answer it, and the ensuing conversation clears up the obscure points and permits the play to go merrily on.

It is refreshing to note that Lyn Harding plays the part of the young doctor with the brusque kindliness of the new generation instead of with the soothing bedside manner of the old homœpathic school. Sydney Shields as the little nurse was an agreeable combination of efficiency and charm. W. L. Abingdon furnished comedy relief in a role which suggests a Gilbert and Sullivan doctor, and Louis Emery did excellent character work as the sniveling old dresser, a sort of feminine Uriah Heep. Most of the honors, however, also the responsibility for the play's success, belongs to Mary Boland, whose remarkable character study is the best reason for its existence.

AMERICA AWAITS REPRESENTATIVE OPERA CO.

(*Continued from page 4*)

accruing to the composers and authors from whose brains this line of American opera comique emanates.

The idea is something bigger and better—from a conservative business as well as artistic standpoint—than anything the country has ever had. Something which will grow and keep on growing—as every good article does, once it is given proper publicity and its standard maintained under a well-chosen attractive trade-name. My plan is as follows:

Plan of Campaign

A light opera organization under a single word trade-name, with the subtitle—"Associated Comic Opera Singers, Inc. (of New York)." It would not be a co-operative organization, but a stock company. The first essential is to have it organized on modern business lines, with a view to producing and exploiting genuine opera comique; not mixing this genre with the musical comedy or vaudeville in any way; employing only trained light opera singers competent to entertain and interest an intelligent audience by the sheer excellence of their singing and acting ability as opera singers.

In the organization I suggest only true light or comic operas would be offered, interpreted by an interesting class of artists who have no place in musical comedy—hence, sing either in concert, church, music festivals, or—at home. For this product of American voice culture and artistic energy, now unavailable in the present "musical show," the organization I suggest would be an outlet and mutual profit.

Using Trade Names

The organization would derive cumulative financial results by sending out, under the trade-name (I could suggest a very good one), subsequent companies interpreting the New York successes. And these companies, "A," "B," "C," etc., would increase the value of the trade-name, because their casts and choristers would be part of the New York organization, whose trade-name titles these separate companies would each bear. It would be mainly a question at first of producing excellent light operas with efficient cast and choristers, and then of maintaining a standard once set—as in the successful selling of any other form of product demanded by the public. And, as every publicity man knows, the public can be educated and a clientele formed (not so difficult now in the matter of operatic music lovers—thanks to Thomas A. Edison!) who would be a steady source of income to such an organization, as the organization would be a steady source of enjoyment to its clientele.

The larger towns and the smaller cities could be reached direct, or as outlying districts tributary to the most accessible theatrical and musical center, by one or more of the companies sent out in the New York successes—all bearing the prestige and authority of the parent organization. This scheme need not be a "millionaire's dream," either. One good, well-sung opera comique successfully produced in New York would set the pace, and once the public knew and recognized the trade-name as worth its face value, all the time and everywhere, the opera comique clientele would materialize and extend with the repetition of New York successes, under the same trade-name, in other cities and towns of the land.

New York Losing Prestige

New York, staggering under its phenomenal growth and municipal expansion, is rapidly losing its prestige as a criterion for other cities in the country, in the matter both of the drama and music. This may astound some who, taking everything for granted and remaining insulated here, have not had this truth brought home to their minds. I maintain that New York ought to be the source of authority in light opera—American opera comique. People do like good music and good singers. Drop into any "continuous" house some day, when a fairly good (though, perhaps, of a former day) quartet of singers give a fairly good rendition of the "Quartet from Rigoletto," and note where the applause is the most pronounced.

As there is nothing being offered at present in the way of genuine opera comique, for the metropolis and road, I suggest that the time is most propitious for some manager with an eye to business, to start with the trade-name idea in the production of this form of entertainment. Now is the best time to begin, so that the cumulative value of the trade-name, as an asset, may begin to sow the seed which, in the soil all over the country now lying fallow, will bring in, as years go by, steady financial returns as good "stock plays"—with satisfaction to the promoters, artists and clientele so supplied.

BIJOU TO OPEN WITH WALTER'S PLAY

New Playhouse on Forty-fifth Street Will Have Premiere of "The Knife," April 12

The new play house on West Forty-fifth Street, located between the Morosco and the Astor Theaters, and which, heretofore, has been designated as the Theater Francais, will be opened by the Shuberts as the Bijou Theater on April 12 with Eugene Walter's play, "The Knife," as the attraction. It will be conducted as a regular two-dollar theater, in which productions will be seen which require small auditoriums.

The Garrick Theater, which is now under the direction of Lee Shubert and John Craig, will be turned over to the Theater Francais company, and under the name of "Comedie Francaise," will serve as the future home of the French Theater in New York. John Craig and Mary Young will next season occupy the new theater now being built next to the Shubert Theater on West Forty-fourth Street.

The Bijou Theater is designed in the style of Louis XVI. Blue, ivory and gold are utilized in the color scheme. The pillars supporting the proscenium arch are of white marble, while the walls of the lobby are finished in gold mosaic. The seating capacity of the theater is 650. A novelty in the construction of the playhouse is to be noted in the absence of boxes on the orchestra floor. There will be two balcony boxes, however. The stage is said to be sufficiently spacious to permit of the production of elaborate musical plays. Edward Margolies is the builder of the theater, while Herbert J. Krapp is the architect.

"The Knife" is a drama in three acts and four scenes, which has been produced out-of-town, and which has created quite a stir. Robert Edeson will play the leading role in the New York production, and others in the cast include Lowell Sherman, Olive Wyndham, Beatrice Beckley (Mrs. James K. Hackett), Caroline Newcombe, W. A. Norton, Gordon Burby, Myrtle Anderson, Cyrus Wood and Ivy Benton.

White, N. Y.

IN "THE CASE OF LADY CAMBER."
Lyn Harding, Mary Boland, W. L. Abingdon, Kate Sergeantson.

"HIS LITTLE WIDOWS" PROMISES WELL

Pittsburgh Audience Finds Catchy Music and an Interesting Story—Carter De Haven in Cast

PITTSBURGH (*Special*). — "His Little Widows," after one performance in Johnstown, Pa., on March 24, opened a two weeks' engagement at the Duquesne, March 26. G. M. Anderson and Lawrence Weber are the promoters, William Schroeder the composer, Rida Johnson Young and William Cary Duncan are responsible for the book and lyrics and Silvio Hein conducts the orchestra. The piece is in three acts and contains twenty-one musical numbers.

The story concerns three young college men who form a brokerage firm, the firm coming to grief financially. A Mormon bobs up and informs one of the trio that he has fallen heir to $3,000,000, left by his deceased uncle. In order to get possession of the fortune, however, he is to marry the uncle's many widows. After much persuasion by the other two members of the firm, he consents, goes to Salt Lake City, becomes a Mormon and marries the numerous wives of the uncle and consequently comes into possession of the inheritance.

The entire cast is a splendid one and includes Carter De Haven, Harry Tighe, Robert Emmet Keane, Frank Lalor, Muriel Hudson, Hattie Burks, Julia Ralph and Flora Parker. The piece contains very clever dialogue, and is credited with not one catchy musical number, but several.

All the vocal numbers were in capable hands. The chorus was a good one, well costumed, and the settings were above the average. Capital dancing numbers were injected throughout the offering by Carter De Haven, Haley Sisters, Rowley and Young and Larry Ceballos and Mona Desmond. "His Little Widows" made very much of a hit at the Duquesne, and the engagement of two weeks is going to see the house filled at every performance.

D. J. FACKINER.

NEIGHBORHOOD PLAYERS

Dunsany's "A Night at an Inn" is Included in New Bill

The revival of Lord Dunsany's one-act play, "A Night At An Inn," is alone worth a trip to the Neighborhood Playhouse on east Grand Street, where the Neighborhood Players include it for a second time in a new change of bill, presented March 24. The play is capitally acted by David Solomon, as The Toff, and Max M. Kaplan, S. P. Zalmanovic and Sol Friedman, as the three sailors.

Another worth while attraction is the truly delightful whimsey, entitled "A Sunny Morning," translated from the Spanish of the Quintero. It is a charming duologue embracing a romance in retrospect, so to speak. Two old people, who have had a love affair in their youth, meet in a park on a glorious morning and recognize each other, each thinking that the other is unaware of the discovery. One of the persistent charms of the piece is that they do not become incongruous by making love again, instead they ridicule one another in asides. Alice Lewisohn and Albert J. Carroll deliver the humorous banter cleverly.

The opening play of the program is a didactic bit of peace propaganda, long drawn out and less effective because of the lengthy speeches, however thrilling and convincingly gruesome, as delivered by William A. Rothschild in the central character.

As is usual at the Neighborhood Playhouse the stage settings are in good taste and picturesquely effective.

THREE "OH, BOY!" COMPANIES

Owing to the success of "Oh, Boy!" at the Princess Theater, William Elliott and F. Ray Comstock are already making plans for three companies to present this musical comedy on tour next season. The present company, after playing here until next July, will open in Boston for an indefinite run. A second company will be sent to Chicago, and a third company will play the big cities for two weeks each.

"RIP" IN OPEN AIR THEATER

A mammoth production of "Rip Van Winkle" is to be made in the open air theater, known as the Stratford, at Del Mar, Cal., late next month, with Thomas Jefferson in the title role. During the late Joseph Jefferson's tours his son, Thomas, frequently acted the part without many in the audience being the wiser. Included in the cast that will appear in the revival are Harold Skinner, a nephew of Otis Skinner; Clyde McCoy, Violet Romer and Josephine Bonaparte Rice. Lillian Burkhardt Goldsmith, managing director of the Stratford Theater, will have charge of the production.

THEATER WILL SEAT OVER 5,000

New York's Largest Playhouse to Be Built on Southwest Corner of Broadway and Fifty-first Street

A theater, which in seating capacity will be the largest in New York, is soon to be erected at the southwest corner of Broadway and Fifty-first Street. It will seat 5,002, which is ninety-two more than the Hippodrome, now first on the list, and it will be nearly twice the size of the Strand, which holds next place. The theater will be constructed for Messmore Kendall, who leased the property from the Wendel estate last December. Mr. Kendall, who is a member of the law firm of Herzog and Kendall, filed plans on March 27.

The house will cover a plot of 100 feet wide and 250 feet long. The orchestra and mezzanine will have seats for 2,722 persons and the balcony 2,370. There is to be a roof garden which will accommodate 2,148. With the accommodations on the roof included, the building will seat 7,240 persons, which is more than either the Metropolitan or the Manhattan Opera House permits.

The building, five stories in height, will cost $500,000. The Broadway end will be used for business purposes.

ARNOLD DALY REHEARSING

The Belasco Theater will remain dark during Holy Week for rehearsals of Arnold Daly in "The Very Minute," a new American play by John Meehan, in which David Belasco will present Mr. Daly in the Belasco Theater, beginning Easter Monday, April 9. The company to support Mr. Daly includes William Morris, John W. Cope, Lester Lonergan, Forrest Robinson, Harry Davenport, Cathleen Nesbitt and Marie Wainwright.

PROTECTING NATIONAL ANTHEM

The House Rules Committee in Boston voted last week to recommend that the rules be suspended so as to admit a bill which provides that "The Star Spangled Banner" shall be sung or played in public places only as an entire or separate composition without embellishments of national or other melodies and not as any part of a medley or as an exit march.

The bill accompanies a petition filed by Cyrus F. Adams, adjutant of the Malden Camp of United Spanish War Veterans.

TO REVIVE "DISRAELI"

This week is the final one of "The Professor's Love Story" at the Knickerbocker Theater, and on April 9 George Arliss will make his promised revival of "Disraeli," which has not been seen in New York since its memorable run six years ago. Margaret Dale will again play the role of Mrs. Travers, the spy, which she created, and the company will include Jeanne Eagles and Mrs. Arliss.

"PETER IBBETSON" COMING

It is definitely announced that "Peter Ibbetson" will open at the Republic Theater on Apr. 16, with a cast headed by John Barrymore, Constance Collier, Lionel Barrymore and Laura Hope Crews. "Lilac Time, the present tenant of the Republic, will be moved to the Eltinge, and the attraction there, "Cheating Cheaters," will travel.

WILLIAMSONS GET RIGHTS

J. C. Williamson, Ltd., have acquired, through their American representative, Walter C. Jordan, all dramatic and performing rights to the current successes "You're in Love" and "Johnny, Get Your Gun" for Australia and New Zealand.

"POM POM" IN BRONX

Dainty Mitzi Hajos in "Pom Pom" was the Bronx Opera House attraction, week of Mar. 26. The pretty and vivacious star acts with method and temperament and dances gracefully. Tom McNaughton, the featured fun-maker, came in for his share of applause, and Carl Gantvoort, Edna Morn, Edward Everett, Phillip Travers, Rita Irane, Mary Hotchkiss, Ben Lewin, George Brugger, Detmar Coppen and Thomas Walsh gave able support.

IDA C. MALCOMSON.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"OUT THERE."—TRIBUNE: "Out There" is a humorous and appealing play in two good acts and one not so good.

WORLD: There are moments in "Out There" which would redeem any play—passages which Mr. Manners might have been proud to put in a play destined to much longer life. Miss Taylor's cleverness in a dialect role was again shown in her new character, and she brought to it all the charm of her wistful, humorous personality.

POST: Judiciously he does not venture to call his piece a play, describing it on the program as a dramatic composition. Even to this elastic definition exception might be taken, for there is precious little that is dramatic about it. . . . She (Laurette Taylor) plays her part charmingly, as she has played many others, with the quaint humor peculiar to her, and which is still fresh though familiar.

TIMES: It is Mr. Manners's war play, and there is more that is good and true and appealing in it than in any other play the great war has brought to our stage. You can imagine how completely winning an 'aunted Annie Miss Taylor is, and in the enthusiasm of this account there would be no reservations if it were not for the grievously disappointing third act, the awkward, uninspired, truly calamitous third act.

"THE CASE OF LADY CAMBER."—WORLD: Although Horace Annesley Vachell's "The Case of Lady Camber" is a veritable compendium of all the more or less obvious tricks and subterfuges known to mystery melodrama, there is no doubt that its first audience was well entertained and that their interest, not unmixed with mystification, was sustained until the end.

TIMES: "The Case of Lady Camber" is a fairly interesting but often strained and visibly mechanical melodrama.

TRIBUNE: Horace Annesley Vachell has contrived a certain number of effective scenes in the melodrama, but he achieves them by dint of labor which is too obvious and persistent. Vachell is less happy in his dialogue than in most of his lighter plays, but he has done some good character drawing.

HERALD: Suspense, intrigue and uncertainty thrilled a large audience into the hush denoting perfect attention while "The Case of Lady Camber" was unfolded. And, for the first time also, Horace Annesley Vachell, English author, one-time American ranchman, and London playwright, registered an apparently undeniable success in Broadway. His "Quinneys" attracted attention. "The Lodger" even more attention, and "The Case of Lady Camber" riveted it in that fascinating way of dramas that have a real story. And not since the companies of the Lyceum's heyday has there been such a brilliant acting cast. Miss Mary Boland stepped from a leading woman to stellar proportions as the unfortunate British show girl who became Lady Camber.

BERNHARDT GOES SOUTH

Once more the interrupted Bernhardt tour has been postponed. Mme. Bernhardt has not sufficiently recovered from her recent illness to stand the strain of a trip and her physicians also thought it best that she should seek a warmer climate. Consequently the French actress will visit in Charleston, S. C. for at least two weeks.

"SMALL TOWN GIRL" DROPPED

The tour of the play originally known as "The Small Town Girl," which had Charlotte Walker as its star, came to an end in Pittsburgh, March 24 and the company disbanded, not to reorganize until further notice.

ACTORS' FUND FAIR NOTES

Julia R. Hurley, one of the oldest living actresses of the American stage—she celebrated her fiftieth anniversary of stage life a few months ago—has dressed for the Actors' Fund Fair a doll which wears a copy of the costume worn by Miss Hurley in the character of Opportunity in "Experience." Miss Hurley will be seventy years of age on April 10.

Mrs. John A. Matheson, who was known to the stage as Amy Slavin, and who now is totally blind, is at work on a centerpiece which she is to donate to the Fair.

An Elk's badge, which had been the property of the late Thomas W. Keene, and which after his death came into the possession of his daughter, Mrs. Edwin Arden, president of The Twelfth Night Club, will be awarded the most popular Elk in a contest to be carried on during Fair week.

Under the management of *The Critic*, a dramatic paper published at Seattle, Wash., a collection of donated merchandise from the west and northwest is being gathered for the Fair.

(C) Strauss-Peyton
JANET DUNBAR,
"The Wanderer" Company

CO-OPERATIVE ASS'N PLANS

Prospectus of New Organization Gives Inviting Offer for Stockholders

The prospectus of the Co-operative Association of the Spoken Drama, formed, as was outlined recently in the MIRROR, to make extensive productions throughout the country under the supervision of an appointed board of directors, states in more detail what is to be the method of procedure.

The Association will be financed by the selling of shares at a par value of $5, both for common and preferred stock. The capital stock shall amount to $100,000. The preferred shares participate in 7 per cent of the annual profits and the common stock also draws 7 per cent.

The activities of the first year of the Association will consist of building a theater in New York and thereafter sending at least two attractions on the road. Although the general public may buy shares in the new organization and will be entitled to vote, the actual management of its affairs will be limited to those shareholders who have been appointed to the various boards, to which only those who have had at least ten years in some department of the theatrical business are eligible. The prospectus provides that there can be no one-man control of the Association.

All those concerned in the operations of the organization must first become shareholders, thereby sharing in the profits as well as receiving salaries. The possible profits are to be turned into dividends, declared annually.

LEAGUE ENTERTAINMENT

The Professional Woman's League will hold its annual entertainment for the benefit of the Fund and Emergency work on Tuesday, April 24, at 1.30 P. M. at the Criterion Theater. James K. Hackett has donated the theater and has consented to lead the orchestra in some of his original compositions.

Well known stars who have already responded to the call include, Mlle. Dazie, Annette Kellermann in a dancing act; Elsie Janis, Lyn Harding, Frank Tinney, Amelia Bingham, Minnie Dupree, Anna Held, Helen Trix, Frank Coombs, and Norma Talmadge and Fatty Arbuckle in an original sketch.

MAUDE ADAMS CANCELS TOUR

Maude Adams's engagement in "A Kiss for Cinderella" at the Empire Theater has been extended to May 5. This will make the longest continuous run for a Barrie play in New York. The Charles Frohman Company has cancelled the California tour that had been arranged for Miss Adams this Spring

WILLIAM COLLIER REMAINS

The engagement of William Collier in "Nothing But the Truth" at the Longacre Theater has been extended, and a special matinee is announced for Easter Monday, Apr. 9.

HENRY MILLER AT STANDARD

Henry Miller is being seen as the star in his revival of "The Great Divide" at the Standard Theater this week. The supporting company includes Gladys Hanson, Byron Beasley, Lizzie Hudson Collier, Charles Gotthold, Alice Lindahl, James Galloway, Harry F. McKee, Arnold Wilbur, Leon Roberts, James Hagan, Gordon Morris, Robert F. Kegerreis and John Lockett.

AT BRAMHALL PLAYHOUSE

"Difference in Gods," Butler Davenport's latest play on the psychology of a family, in four chapters, is being produced at the Bramhall Playhouse, Lexington Avenue and Twenty-seventh Street, in a series of matinee performances that began April 3.

MAY IRWIN BRINGS NEW SONGS

Comedienne Is Big Feature of Current Bill at the Palace—Other Good Acts

The vaudeville bill at the Palace Theater is headed this week by the long time favorite, May Irwin. Miss Irwin has not been seen on Broadway for many moons and the reception she received on Monday afternoon must have been at least gratifying to the star. She has some new songs, written especially for her, and she also sings a few of the old favorites. To say that her abundant charm is effective is putting it mildly.

Another feature on the Palace program is an act called Marck's Jungle Lions in "The Wild Guardians," a wordless melodrama that enlists men, women and animals in its cast. Maude Lambert and Ernest R. Ball are again seen together and the combination of the singer and the composer delivering their new and previously popular material is met with approval.

A miniature musical comedy is presented in "The Four Husbands." It is a tabloid girl offering, with Ray Raymond and Florence Bain and a large company. Bert Savoy and Jay Brennan remain for a second week. Henry B. Toomer and company present "The Headliners," a new playlet by Aaron Hoffman. Joe Cook offers his funny burlesque on a vaudeville show, and the balance of the program includes Lohse and Sterling, Nana and the twelfth episode of the "Patria" serial, featuring Mrs. Vernon Castle.

"AWAKENING OF SPRING" IS SHORT-LIVED

Frank Wedekind's Drama Is Barred from All Shubert Theaters After One Performance

No further performances of Frank Wedekind's propaganda play, "The Awakening of Spring," will be given in a Shubert theater, is the announcement from the Shubert offices. The play dealing with the enlightenment of children upon the questions of sex was given its first performance in English at the Thirty-ninth Street Theater last Friday afternoon, under the auspices of the *Medical Review of Reviews*, which also stood sponsor two seasons ago for Brieux's drama of sex hygiene, "Damaged Goods." The opposition of Commissioner of Licenses Bell to the production of the play will be effective, it is believed, in putting at rest the contemplation of any future presentation of the drama in New York.

Last Friday morning Mr. Bell refused to grant the *Medical Review of Reviews* a license to perform the play on the ground that it was contrary to the public welfare. Thereupon, Frederick H. Robinson, chairman of the committee of the production, obtained an injunction from Supreme Court Justice Charles L. Guy restraining Bell from stopping the performance. Owing to the delay over injunction proceedings, the curtain did not rise until 3.30 o'clock.

The newspapers of Saturday in their comments upon the production devoted most of their attention to the aspect of the audience and to the performances of one or two of the leading players.

"The Awakening of Spring" ("Fruhlings Erwachen") was originally produced in New York at the Irving Place Theater, March 22, 1912, by Gustav Amberg. In its review of the performance, the MIRROR said: "Its adaptation into English is hardly probable, for its fate would be problematical."

CHRISTIE MACDONALD COMPANY LAUNCHED

Concern with Capital of $100,000 to Engage in Theatrical and Picture Business

ALBANY, N. Y. (*Special*).—The Christie MacDonald Corporation, with its principal office in Saratoga Springs, N. Y., was granted a charter by the Secretary of State last week. The concern has a capital of $100,000 and is formed to engage in the theatrical business and act as managers and producers of motion picture films. The principal stockholders are Carl C. McMahon, and Ada B. Salisbury of Saratoga Springs,. and Henry S. Jacobs, 144 Montague Street, Brooklyn, N. Y.

Other amusement enterprises incorporated last week were as follows:

"Some Girl Company," New York city. To produce and exploit the play entitled "Some Girl." Capital, $20,000. Directors: Helen White, Meyer Klein, and Alexander Werner, 817 West End Avenue, New York city.

Cines Film Corporation of America, Inc., New York city. To produce motion picture plays and conduct a film exchange. Capital, $10,000. Directors: John B. Rosso, Philip M. Losito, and Augustino Montegriffo, 411 West Forty-fourth Street, New York city.

Hedwig Laboratories, Inc., New York city. A general motion picture business. Capital, $60,000. Directors: Charles C. Fellds, George W. Yates, and William K. Hedwig, 9 Pinehurst Avenue, New York city.

To-Day Feature Film Corporation, New York city. To produce motion picture films and maintain theaters. Capital, $50,000. Directors: Henry W. Pollock, Leopold Pachner, and H. W. Sternberg, 233 Broadway, New York city.

Mohake Film Corporation, New York city. To manufacture, films and conduct a theatrical and vaudeville agency. Capital, $15,000. Directors: Martin Hofman, Claire Goldberg, and Charles Moore, 2121 Madison Avenue, New York city.

20,000 Leagues Productions, New York City. Theatrical and motion pictures. Capital, $50,000. Directors: Frank L. Randall, John Boggiano, and William O. Balanzategui, Produce Exchange Building, New York city.

"Vassar Amusement Company," New York city. Motion pictures, theatrical, and music hall business. Capital, $5,000. Directors: J. P. Wagner, J. B. Quinlan and Hans Isbrandsen, 17 Battery Place, New York city.

Marvian Amusement Company, New York city. To manage theaters, and motion picture halls. Capital, $2,000. Directors: Jacob S. Simons, Mark A. Schiller, and Arthur Goode, 2643 Broadway, New York city.

Extensions Theater Corporation, Nyack, N. Y. Motion picture and other theaters. Capital, $10,000. Directors: Alfred P. Hamberg, Rose Schuikind, and Harry G. Kosch, 1600 Broadway, New York City.

Greater Pictures Corporation, New York city. Motion picture films, and supplies. Capital, $5,000. Directors: George M. Merrick, Louis Weiss, and Samuel Berliner, 51 Avenue A, New York city.

P. & S. Amusement Corporation, Brooklyn, N. Y. To operate theatrical and motion picture productions, exhibits and shows. Capital, $1,000. Louis Susman, Samuel Goldstein, and Samuel Greenberg, 501 East 140th Street, New York city.

King-Bee Film Corporation, New York city. Motion picture films and publishing business. Capital, $500. Directors: William H. Wooley, Samuel Orr, and Ide Nissell, 75 East 70th Street, New York city.

The Rex Beach Pictures Company organized in the State of Maine has been authorized by the Secretary of State to conduct business in New York State. The corporation has a capital of $500,000, and will manufacture and deal in motion picture films and machines. B. B. Hampton, 440 Fourth Avenue, New York city, has been designated as the company's representative.

GEORGE W. HERRICK.

"NEVER BORN" APPROVED

"Never Born," the original birth control play, opened a two weeks' engagement at the Orpheum in Milwaukee on March 25. On account of unfavorable publicity given plays of a similar title the officials were rather doubtful about this attraction, and were all there to witness the opening performance, together with the city physician. They pronounced it a clean, instructive and entertaining drama.

CORT MUSICAL PLAY

"The Masked Model" Will Be Given Initial Showing in Pittsburgh

It is announced that John Cort is soon to produce a new musical play. Evidently it will become necessary to engage a corps of accountants to distribute the royalties, as there are nearly as many names connected with the manufacture of the piece as there are people in the cast. It is stated that the book and lyrics of the new show, which is called "The Masked Model," are by George R. Stoddard and Frederick Herendeen and the music by Harold Orlob, "from the libretto and score of Harry B. and Robert B. Smith and Carl Woose."

In the company, which already is rehearsing, are Lew Hearn, Bonita, Irene Audrey, Joseph Cators, Edna Pendleton, Roy Purviance, Jack Patton, Dale Turner, W. L. Romaine, Thomas B. Handers, Edith Mason and Arthur G. Mills. Max Figman and Edward Bower are staging it.

The primiere of "The Masked Model," will take place in Pittsburgh, April 9. The piece is booked for a tour to the Pacific Coast.

NOVEL DRAMATIZED

The Shuberts Engage Company for "The Woman Thou Gavest Me"

Derwent Hall Caine, Mabel Taliaferro, Edmund Breese and Madame Yorska have been engaged by the Shuberts for "The Woman Thou Gavest Me," a dramatization by Hall Caine of the novel of the same name. The play is a drama in four acts and an interlude. In the latter the scene is laid at the South Pole. The out-of-town premiere will take place at the Shubert Theater, Boston, on April 9, and later the play will be presented here for a Spring and Summer engagement.

In addition to the quartette of stars, the cast will include Crawford Kent, Whitford Kane, Maude Milton and Mabel Carruthers.

"THE PAWN" PRESENTED

Frank Keenan's Production Is Seen for First Time in Stamford

STAMFORD, CONN. (*Special*). — "The Pawn," an American play in three acts by Joseph Noel and Aselle M. Aldrich, received its first presentation at the Stamford Theater, Mar. 30, under the direction of Frank Keenan, who staged the production. The play deals with the Japanese spy system in this country, but in an entirely unobjectionable though effective manner.

The cast includes John Saintpolis as the chief Japanese spy, James Crane, William David, Joseph Selman, Nathaniel Sack, Desmond Gallagher, Florence Martin, Alice Fleming, Ione Magrane, Nesta de Becker and T. Yamada.

"THE LITTLE MISSUS"

The premiere of "The Little Missus" will take place at the Apollo Theater, Atlantic City, N. J., Apr. 9. The book of the musical comedy, which will bring Christie MacDonald back to the stage at the head of its cast, was written by A. E. Thomas and the score has been composed by Paul Eisler. Included in the company to support Miss MacDonald are Roy Atwell, Frank Bradley, Isabel Vernon, Sylvia Thorne, Alice Hill, Pauline French and Edwin Wilson. George Marion is staging the piece.

"LAND OF PROMISE"

WINNIPEG (*Special*). — "The Land of Promise" was presented for the first time on any stage at the Winnipeg Theater, Mar. 26. Frank Camp and Anna Bronaugh were in the leads.

GEO. E. MCEATHRON.

White, N. Y.

SCENE FROM "A SUCCESSFUL CALAMITY."
Ruth Findlay, William Gillette, Estelle Winwood, Richard Barber.

ACTORS' EQUITY ASS'N

Fair Contract Is Only Sound Basis for Satisfactory Business

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, March 26, the following members were present: Bruce McRae, presiding; Messrs. Arliss, Cope, Ellis, Hull, Kyle, Mills, Purdy, Sills, Stewart and Wise.

New members elected: Bertha Ballenger, Dorothy Betts, Ferdinand Munier, Nelson Riley, Charlotte Treadway, Lottie Vernon, Billie Watkins.

Bronson Howard, the first native playwright to give American drama a distinctive art form and the founder of the American Dramatists' Club, was a scrupulously upright man in all of his business relations. He once said to the writer:

"My father was a remarkably successful man of affairs. He admonished me when I was a boy to make it a rule of my life not ever to sign any contract if it should appear too much in my own favor. Because, he added, it would be a bad contract."

Thus Bronson declared that the advice abided with him, and if Charles Frohman, who with Al. Hayman had produced his wonderful success, "Shenandoah," were to offer him a contract for another play on a basis of fifteen per cent. of the gross receipts instead of ten per cent., as royalties, he would reject it because of its unfairness to the manager.

The soundness of this judgment seems to us worthy of emulation on the part of actors.

An agreement for payment out of proportion to the essential conditions of an engagement is not likely to last, and the prospective payee should think more than twice before accepting it.

In this connection, we would observe that in cases where members may be employed at top-notch salaries, because of their special ability or prestige, for the launching of a new production, they should anticipate the action of a management in availing themselves of the two weeks' notice custom, to reduce expenses after the play may be substantially established as a success, by asking for a contract for the "Run of the Play."

We have in mind an instance in which a member after getting the advice of our counsel disregarded his opinion, and brought legal action through an outside attorney against a firm which has been manifesting a spirit of co-operation with us. The member's claim is contrary to the standard of the A. E. A., and, for that matter, to the best customs of the theater.

The page of the March "Equity" referring to the current list of deputies, those representing the A. E. A. in companies now playing, has caused some of our most zealous workers, at present disengaged, to feel slighted. This, of course, is sincerely regretted. Every active supporter of the Association is known to us, and worn in the hearts of the Council.

The Council is unhappy over the case of a manager who used an A. E. A. form of contract in engaging a certain member. The manager made the engagement himself, as a more or less personal matter, and was not too careful in considering the letter of the contract. His stage director dismissed the member during rehearsals. Because of the early date, prior to rehearsals, when the contract was made, the member was entitled to two weeks' salary. Some of the circumstances were exceptional, and the Council desired to make certain that the manager should receive every possible consideration of fairness. However, the manager chose to ignore all of our courteous overtures, and to avoid making any definite admissions or promises to the member, who persisted in demanding what was due under the contract. After months of unsatisfactory effort an arbitration of the case was arranged. Even then the manager, himself, did not appear. He sent a deputy. The arbiter had never seen the member, but he knew the manager and esteemed him. But the decision was based on the contract and in favor of the member. Afterwards the Secretary was authorized to apprise the manager of the Council's sympathetic understanding and readiness to co-operate with him, if desirable, in satisfying the judgment. Still no acknowledgment of any kind from the manager. A few days ago, after the Legal Department had started a suit against him, a check for the amount of the claim was brought to our office by the manager's representative, who declared: "Mr. ——— wishes me to say he has lost all faith in actors and their Association. And so have I!"

It should be borne in mind, apropos of the foregoing, that in negotiating with managers the Council is on record as follows:

"It should be easy to establish a basis for mutual agreement if a committee of representative managers would meet a similar committee of our Association. Any clauses or points upon which the committees might be unable to agree could be submitted to arbitration."

By Order of the Council.

Frederick Stanhope is soon to assemble the principals for the revival of "Caliban" that is to be produced in an open air auditorium in Boston. Gareth Hughes has been reengaged to play Ariel and Howard Kyle to play Prospero.

FROM HERE AND THERE

The Drama League has accepted for publication by Doubleday, Page and Company, three Scandinavian one-act plays, translated by Arvid Paulson who, although young, has already a number of translations to his credit, including "When the Young Vine Blooms," by Bjornsen, which was acted last season. The three plays are by different authors, "Eyes That Cannot See," being by the Dane, Albert Gnudtsman; "In Confidence," by the Norwegian, Alvilde Prydz, and "Poor Little Rich Girl," from the Swedish of Anna Wahlenberg. The young woman, Alvilde Prydz was thought, by Ibsen and Bjornsen, to be the greatest feminine dramatist of Scandinavia.

"The Wanderer," novelised from the Biblical play by Maurice V. Samuels, now being presented at the Manhattan Opera House, has been published in book form. The novelization of the play has been made by William A. Page, the general press representative for Elliott, Comstock and Gest. The book is illustrated with 48 views and scenes from the play.

Anna Wheaton, appearing in the leading feminine role of "Oh Boy" at the Princess Theater, has been signed for three years by the Comstock-Elliott company, and will be starred season after next.

The Philharmonic Society of New York, in response to requests of its patrons and subscribers, gave fifteen of its regular subscription concerts without soloists during the season just closed. The society announces that for the coming season of 1917-1918 it will continue to pursue this policy of including a certain number of purely orchestral programs among its concerts, and of choosing for its assisting artists only the most distinguished soloists of the season.

A prima donna with every essential to make her a star—according to her press agent—is looking for a play, to give it production next season, but can't find one suitable to her style. Marie Flynn, the dainty singer with "You're in Love" at the Casino, has the composer waiting, and, most important of all, the financial backing is ready—but no book. "I do hope," wails Miss Flynn, "that some one submits the right book before Summer."

Colonel George F. Hinton has the distinction of being the first theatrical advance agent to be called to the colors. Colonel Hinton has been serving this season as advance agent for Otis Skinner in "Mister Antonio." He wired Alfred Hayman, general director of the Charles Frohman Company, from Waco, Texas, last week that he had been ordered to report for military duty immediately and that consequently he was compelled to resign his position with Mr. Skinner's company.

Dorothy Dickson, a comparative stranger, with Charles Hyson as her partner, has won sudden prominence as an extraordinarily graceful dancer at Cocoanut Grove on the Century roof.

It is rumored that May Buckley will shortly appear in one of Eleanor Gates's playlets.

At the request of the Mayor's Committee on National Defense, the Messrs. Shubert are now distributing in all the Shubert theaters in New York, a declaration of loyalty to the President of the United States, sent out by the Mayor's Committee. The declaration is printed on a card which is distributed by the ushers during the intermissions, and then returned signed to the box offices.

Robert Sherman has closed the Western "The Girl Without A Chance," which has been on the International Circuit this season. It opened in Memphis on September 3, and closed March 17 at the National in Chicago, after a successful season, breaking records in some of the houses and playing to good business over the entire circuit. The Eastern company is still on the road.

Following the premiere of "The Pawn" at Stamford, Frank Keenan, the producer, will begin preparations for the production of a four-act drama, "Mr. Nobody," which is for his own use.

Madame Mensell introduced an attractive dancing number on the program of the United Theatrical Association at the Hotel Astor, March 23, opening with a ballet, followed by two clever little toe dancers who readily won the approval of the large audience present. Madame Mensell's pupils were a credit to her ability as an instructress.

After completing its engagements in the principal cities of the East, John Cort will send "Flora Bella," on a Spring and Summer tour to the Pacific Coast. The Eastern bookings will end with an engagement at the Alvin Theater, Pittsburgh, the week of April 23-28.

On March 25 a girl was born to Mr. and Mrs. Jules Eckert Goodman. This is their third child.

Rollo Peters, who is a member of the scenic designing staff of the Washington Square Players, designed the settings for B. Iden Payne's production of "The Grasshopper."

Margaret Willard has been engaged for the part of Sally in "Uncle Bob" with James Lackaye.

Florence Gerald has just returned to New York after a season in stock with the Poli company at Washington, D. C.

One of the quickest play broker transactions on record was accomplished recently by Laura D. Wilck, play agent, in arranging with Lee Shubert and John Craig, for "He Said and She Believed Him," produced recently. This play was actually in rehearsal before the contracts were signed.

Mr. and Mrs. Charles Hoffman of 39 West Eighty-ninth Street announce the engagement of their daughter, Pauline B. Hoffman, to Maurice Goodman, general counsel for the B. F. Keith Vaudeville Circuit and the United Booking Offices.

Ivan Bankoff and Sammy Burns, the former of the well-known act of Bankoff and Girlie and the latter of Burns and Fulton, have organized a producing firm for the presentation of vaudevile novelties on a large scale, and have opened a studio and offices at 118 West Forty-eighth Street. In addition to their vaudeville novelties they will also stage musical comedy, operettas and revues.

Within a few days Oliver Morosco is to remove his offices from the present location at 105 West Fortieth Street to the Morosco Theater. The suite that he vacates will be occupied in the future by Arthur Hammerstein, who is at present situated in the Longacre Building.

Mrs. John T. Kelly, well remembered for her clever performance with John T. Kelly and company, in "A Game of Con," has decided that due to the present war conditions and the unsafety of the seas, she will not join her new act, now in London.

Wallis Clark, who played the austere judge in "Justice," during its season in New York and on tour, will appear in vaudeville next week in a comedy sketch, "After Fifty Years," by T. W. Gibson. The tour will be under the direction of Augustin Glassmire, and will be booked by M. S. Bentham.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 7th

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	147
Booth	A Successful Calamity	Feb. 5	74
Bramhall	Keeping Up Appearances	Nov. 8	147
Casino	You're in Love	Feb. 6	73
Century	The Century Girl	Nov. 6	182
Cohan	Come Out of the Kitchen	Oct. 23	199
Cohan and Harris	The Willow Tree	Mar. 6	39
Comedy	Washington Square Players	Aug. 30	256
Cort	Up-Stairs and Down	Sept. 25	231
Criterion	Johnny Get Your Gun	Feb. 12	65
Eltinge	Cheating Cheaters	Aug. 8	284
Empire	A Kiss for Cinderella	Dec. 25	123
48th Street	The 13th Chair	Nov. 20	165
44th Street	Joan the Woman (film)	Dec. 25	207
Fulton	Pals First	Feb. 26	48
Gaiety	Turn to the Right	Aug. 17	275
Globe	Out There	Mar. 27	15
Harris	The Brat	Mar. 5	40
Hippodrome	The Big Show	Aug. 21	377
Hudson	Our Betters	Mar. 12	32
Knickerbocker	The Professor's Love Story (rev.)	Feb. 26	48
Liberty	The Yellow Jacket (rev.)	Mar. 26	16
Long Acre	Nothing But the Truth	Sept. 14	242
Lyceum	Case of Lady Camber	Mar. 26	16
Lyric	The Honor System (film)	Feb. 12	108
Manhattan	The Wanderer	Feb. 1	88
Maxine Elliott	Love o' Mike	Jan. 15	98
Morosco	Canary Cottage	Feb. 5	75
New Amsterdam	Miss Springtime	Sept. 25	227
Playhouse	The Man Who Came Back	Sept. 2	259
Princess	Oh, Boy	Feb. 19	56
Republic	Lilac Time	Feb. 6	73
Shubert	Eileen	Mar. 19	24
39th Street	The Fugitive	Mar. 19	24
Winter Garden	Show of Wonders	Oct. 26	216

WHAT READERS SAY

Mrs. J. E. Carew, Baltimore, Md.: It is with pleasure that I renew my subscription to The Mirror. For years it has come like a dear friend into my home and like old wine it improves with time.

W. B. Thom, New York: The Mirror is an excellent publication.

Albert Ellery Bergh, New York: It is now some years since I officiated as an editor and dramatic critic on The Mirror, but I have watched the paper's progress with keen interest. If possible, The Mirror has excelled itself of late. Latterly I have been associated in an editorial capacity with moving pictures, and the motion picture department of The Mirror has been of inestimable value in posting me from week to week as to the current events and pictorial achievements in the realm of screendom.

Madame Yorska, New York: Advertising in The Mirror has done my school lots of good.

Andrew Oliver Orr, Macon, Ga.: To be absent from "The Mirror Fold" I would count as a distinct loss.

Isidore L. Marx, Huntington, Ind.: The Mirror is one of the exceptions just now. You are giving *more* quality and at the same old price. May 1917 be your banner year.

Clayton D. Gilbert, Boston, Mass.: Please accept my congratulations on the improvement in The Mirror.

PRICES ON TICKETS

Commissioner of Licenses Bell has notified all theater managers in New York that, beginning May 1, every theater ticket must bear on its face in plain type the box office price of the ticket. The penalty for disobeyance of this ordinance is revocation of a theater's license.

TOUR OF "FOLLIES" ENDING

The tour of the "Ziegfeld Follies" ended in Baltimore on March 31. The reason for this early closing is that practically all of the best towns have been visited and also it gives the members of the organization who are to play in the new "Follies" an opportunity to enjoy a brief rest. The 1917 edition will be presented in Atlantic City on May 30, with the regular New Amsterdam Theater engagement to follow.

LACKAYE IN STELLAR ROLE

A spectacular play written by Mark Price and entitled "Uncle Bob" will be produced shortly by Melville B. Raymond. The actor for the title role and the star of the production is to be James Lackaye. Jane Anderson will play opposite Mr. Lackaye.

EUGENE WALTER'S "ASSASSIN"

Eugene Walter, in association with James K. Hackett, will produce a new drama entitled "Assassin," written by Mr. Walter. Because of the theater shortage in New York it is probable that the cast, which has not been chosen as yet, and the production will be carried to Chicago for rehearsal and presentation, withholding the Broadway opening until next season.

PLAYERS ENGAGED

Lionel Barrymore, whose last appearance on the dramatic stage was in Barrie's "Pantaloon" in 1905, has been added to the cast that will present "Peter Ibbetson" at the Republic Theater shortly. Wallis Clark is also another new addition.

Eddie Cantor, the blackface comedian now appearing in the "Midnight Frolic," has been engaged to do his act in the new edition of "Ziegfeld's Follies."

Rosie Quinn, who has been on tour with "A World of Pleasure," will make her reappearance at the Winter Garden in "The Passing Show of 1917."

Maurice and Walton will return to "The Century Girl" on April 9.

Will Rogers, his lariat, his chewing gum and his ingratiating personality, have returned to the cast of the "Midnight Frolic."

The cast for the revival of "Get-Rich-Quick Wallingford" is being assembled. So far the members include Myrtle Tannehill, Purnell Pratt, Mrs. Charles Willard and Carl Anderson, all of whom appeared in the piece before, and William (Buster) Collier, Jr., and John O'Hara, newcomers.

Elaine Ivans has joined the cast of "Keeping up Appearances."

Clifford Devereaux has engaged Erskine Sanford and Edith Randolph for his pastoral company.

ONE-ACT PLAY CONTEST

The St. Louis Art League, with the purpose of increasing the interest in the writing and appreciation of drama in that city, and with the belief that the one-act play is especially suited to the expression of the dramatic thought of the day, is sponsoring as its first dramatic contest, a competition for plays of this character. There will be three prizes the first $100, the second, $50, and the third $25.

The rules of the contest limit the contestants to residents of St. Louis or those living within a fifty-mile radius. All manuscripts must be in by Sept. 1 and the announcement of the awards will be made during October.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

G. A. BARKER, Hackensack, N. J.—C. Leslie Allen died on Feb. 23, 1917.

J. J. E., Fairhaven, Mass.—In the cast for "A Fool There Was" we mentioned the name of William Courtenay. Instead, it was William Courtleigh who played in the original company.

J. S. C., New York.—"The Merry Widow" was produced in New York city on Oct. 21, 1907, at the New Amsterdam Theater, and in London, at Daly's Theater on June 8, 1907.

MONA MORGAN.—Mildred Holland is not appearing on the stage, but is conducting a school of dramatic instruction. She can be addressed in care of the Metropolitan Opera House Building, New York.

NEW YORK SUBSCRIBER.—Among the plays that Olga Roller has appeared in are, "The Prince of Pilsen," "Ziegfeld Follies," "The Soul Kiss," "The Merry Widow," "Madame Moselle," "The Only Girl" and "Eileen." (2) According to our records, William Lewers has not been on the stage for the past few years. He last appeared in "Chantecler." (3) Beth Lydy is still in the cast of "Her Soldier Boy," and has been since the opening of the play. (4) There is little known of the stage career of Walter Scanlon. He scored his first New York success in the current production of "Eileen."

GRACE EVANS, New Haven, Conn.—Mary Alden was Amy in "War Brides" with Mme. Nazimova in vaudeville. In the picture version Nila Mac played that part. (2) Emily Stevens made her debut in Mrs. Fiske's company in "Becky Sharp." She remained with Mrs. Fiske for eight years, playing in "Tess of the D'Urbervilles," "The Unwelcome Mrs. Hatch," "Divorcons," "Mary of Magdala," "Miranda of the Balcony," "Hedda Gabler," "Leah Kleschna" and "The New York Idea." Next she appeared with George Arliss in "The Devil" and "Septimus." Subsequently she appeared in "The Boss," "Turandot," "Man and Superman," "To-Day," "The Unchastened Woman" and "The Fugitive."

A. A. T., New Bedford, Mass.—"The Divorce Question," by William Anthony McGuire, had its premiere at Chicago on April 20, 1912, at the Whitney Opera House. In the cast were: Frank Losee, Sheldon Lewis, Edward Emery, William V. Mong, Frank Francis, Charles C. Burnham, Mart E. Helsey, Douglas Lawrence, Charles L. Douglas, Charlotte Granville, Burnette Radcliffe and Virginia Pearson. (2) "Children of Destiny" had its premiere at Syracuse, N. Y., on Feb. 17, 1910. It was produced in New York at the Savoy Theater, Feb. 21, 1910, with this cast: Dorothy Dorr, Ida Darling, Virginia Pearson, Laura Nelson Hall, Helen Hilton, Frank Reicher, Theodore Friebus, Frederick Truesdell, Orrin Johnson, Harry Davenport and George H. Wright. Sydney Rosenfeld is the author.

DIED

DOUGLASS LLOYD, the actor, died Feb. 23 of pneumonia at Croydon, England. At the time of his death he was a member of the No. 1 company playing in "Lucky Jim."

RICHARD FULTON RUSSELL, JR., son of Hattie Russell and nephew of Mrs. Oliver Byron and the late Ada Rehan, died Mar. 24 of acute bronchitis at the age of thirty-nine. Mr. Russell was well known as an actor.

DANIEL SHEA, carpenter at the Lyceum Theater and one of the best known back stage workers, died Mar. 27. He was sixty-three years old.

MICHAEL J. GOODMAN, who died in Bridgeport recently, was buried in St. Michael's Cemetery, Bridgeport. Mr. Goodman was well known in the theatrical world; for years he was business manager for Forepaugh's and Sells Bros. shows. At the time of his death he was advertising manager of Keeney's Empire Theater, Bridgeport, and business agent for the Local Bill Posters' Union, No. 60.

GEORGE C. BONIFACE, actor and son of the late George C. Boniface, who was long prominent on the stage, died Mar. 27 at the Lambs' Club Pasture, Charlestown, N. H. Mr. Boniface was known to the theatrical world both as a performer and manager. He was fifty-seven years of age and had been a helpless invalid for the last six years.

JAMES W. MORRISSEY, famous throughout the country as manager for many noted opera singers and actors, among whom were Mary Anderson, Adelina Patti and Sir Charles Wyndham, died suddenly of heart disease March 29, in the lobby of the Normandie Hotel, New York. He was sixty-three years old. In recent years Mr. Morrissey supported himself by the sale of a book, of which he was author, concerning the life and careers of leading actors and actresses with whom he had business dealings. Thirty years ago he was known to Broadway as one of the foremost producers and directors and five years previously he had brought to this city the Emma Abbott Opera company. Mr. Morrissey started in the theatrical business as treasurer of the Grand Opera House and his initial managerial experience was in conducting the affairs of Anton Rubenstein, a noted Russian pianist. From that time on his rise was rapid.

CHARLES K. MORTON, popular as a comedian and later manager of the theatrical agency of Morton and Krause, died Mar. 28 at the home of his sister in Brooklyn at the age of sixty-two. His wife, Lillian Cameron, an actress, and two daughters survive him.

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CHARLES FROHMAN presents
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NEWS OF STOCK PLAYS AND PLAYERS

CECIL SPOONER'S 26 WEEKS

Lawrence, Mass., Audience Invited to the Stage to Say Good-bye

LAWRENCE, MASS. (*Special*).—Colonial (J. W. Schaake, Mgr., Toomey and Demara, owners): The Cecil Spooner Stock company concluded a successful season of twenty-six weeks on Mar. 31. For the first time this season, two bills were presented the same week. The offering for the first three days was "The Cutest Girl in Town," a comedy with music and several interpolated numbers. Miss Spooner was seen to advantage in the part of Melissa Weston, a little girl from Wyoming. For the final performances, for the last three days, Miss Spooner offered "My Irish Cinderella" in response to requests contained in over six hundred letters, which she had received, asking her to repeat it before the season ended. This play, which Miss Spooner wrote since coming to Lawrence, and which received it's premier here, during New Year's week, will be taken to Boston intact, to commence a run at the Castle Square Theater on Easter Monday. It tells the story of Peggy McNelli, and her adventures in this country and abroad. It is a good, clean, interesting story, and all the characters are human and real. It sparkles with true Celtic wit and there is no caricature of the Irish character, as is so often seen in so-called Irish plays. Adventures happen to Peggy in quick succession. At one moment the audience laughs with her and the next moment it cries with her. A complete scenic production, including an entire practical house, and a huge touring car, which takes Peggy away from the poor-house, makes "My Irish Cinderella" the most realistic and best play seen here this season.

Regarding her leaving Lawrence, Miss Spooner said: "I feel many regrets at leaving Lawrence. I have met so many charming people here and everybody has been so kind to me and to the members of my company, that I really feel as though Lawrence was my home. I decided, therefore, to play nothing which had a touch of gloom to it, as I shall feel badly enough to know that this is my last week here."

On Thursday afternoon, after the matinee, every man, woman and child in the audience was invited to the stage, when the popular actress and her entire company tendered a farewell reception to her Lawrence friends. Miss Spooner hopes to bring her company back to Lawrence for another season.

W. A. O'REILLY.

STOCK IN SHAKESPEARE

SCRANTON, PA. (*Special*). — Academy: "Othello," the most ambitious production ever given by the Poli Stock company, was the attraction week of March 26, to excellent business. Frank Charlton as Othello, invested the part with an artistic finish seldom qualled by stock stars, and deserves all the encomiums he received from both the press and the patrons of the house. Lawbrooke gave a powerful portrayal of the part of Iago, measuring up to the full requirements of the difficult role and sharing first honors with Frank Charlton. Gertrude Fowler as Desdemona, brought to the part that intelligent and potent personal charm for which her work is noted. The ovations she received could not have been more genuinely spontaneous. Mabel Griffith as Emelia, gave the part distinction, playing the part with a definement of manner that was delicious. Although the part was small, she made it stand out. Arthur Buchanan, an actor who can always be depended on to give a good account of himself, as Brabantio, was excellent. Howard Smith as Cassio, Rexford Burnett as Lodovico, Jerry O'Day as Roderigo, Gilbert Coan as Montano and Marguerite Johnson as the Herald, gave adequate support. The staging, under the direction of A. J. Edwards, was up to the usual high standard and the scenery beautiful. "The Vampire," April 2-7. Extra attraction, April 4, 5, matinees, and only for ladies, "The Society Wife." Gertrude Fowler delivered a lecture on Shakespeare before the pupils of the Central High School and Frank Charlton delivered one on the same subject before the pupils of the Dunmore High School.

C. B. DERMAN.

"A PAIR OF QUEENS" IN ELMIRA

ELMIRA, N. Y. (*Special*).—"A Pair of Queens," as offered by the Mozart Players to large business at the Mozart March 26-31, proved about the most amusing production of the stock season. Edward Everett Horton as John Skelly, and Dan Malloy as Peter Cranby, furnished laughs in abundant quantity and did splendid work; Hazel Corinne made the role of Martha stand out in conspicuous fashion. Her characterization was a gem; Harriett Duke was a good looking, pleasing and adequate Polly Webb, and Charlotte Wade Daniel, whose work it is always a pleasure to commend, made a most satisfactory Mrs. Cranby; J. Harrison Taylor was a good Joe Doak, Lee Sterrett did well as Richards, and Lillian Stuart and Girard Patterson rounded out an unusually painstaking cast. "The Girl He Couldn't Buy," April 2-7.

J. MAXWELL BEERS.

"MARY JANE'S PA" AT UNION HILL

Keith's Players at the Hudson Theater Give Patrons a Treat in Amusement

UNION HILL, N. J., (*Special*).—"Mary Jane's Pa" as presented at the Hudson Theater week March 26 was a genuine treat owing to the clever as well as pleasing interpretation it was given by the talented and ever popular company. A better production could not be given by any stock company and the play was just as well acted as when it was originally produced in New York was the verdict of many of the large audience who saw the original production with Henry Dixey. The audience was afforded unlimited laughter from start to finish. Too much praise cannot be said of Charles W. Dingle, the popular leading man of the company whose splendid interpretation of Hiram Perkins, the careless, irresponsible, Ne'er-do-well, who joked with life and its responsibilities. He made the part so real that he quickly won the approval and good will of all. In the very short time Mr. Dingle has been leading man of the Keith Players he has won the confidence and respect of the public and is recognized by the many weekly patrons as one of the best and most popular leading men that has ever played at Union Hill. Caroline Locke who recently returned after a much needed rest made a big hit and good impression upon her audience as Mrs. Perkins. She won the sympathy and good wishes of all. She is natural, sincere and most lovable in every part she plays and is an artist of the highest order. Evelyn Varden, the popular leading lady was very sweet and charming as Lucile Perkins. Joseph Lawrence gave a convincing and pathetic characterization of the part of Rome Preston. Charles Wilson as Barrett Sheridan a young actor was splendid and can always be depended upon to play his part in a perfect and finished manner. Arthur Mack and Arthur Griffin were both very amusing in comedy roles. Excellent work was also done by J. Ellis Kirkham, Aubrey Bosworth, Frank Armstrong, William Davidge, Harry Oldridge, Bianca Robinson, Mildred Florence and Jessie Pringle. The production was produced under the personal direction of W. C. Masson, general stage director of the B. F. Keith New York Theater Company. Capacity business at every performance greet the talented company. Week April 2 "The Lottery Man"; week April 9, "The Little Millionaire," with "The House of Glass," "The Witching Hour," "The Danger Line," "The Silent Witness," "Under Cover," "Hit-the-Trail-Holiday"—and many other leading Broadway successes forthcoming.

CHARLES A. BITTIGHOFER.

FLORENCE HILL.

ELMER THOMPSON.

EMPIRE LEADS, SALEM, MASS.

Elmer Thompson and Florence Hill of the Empire Players, have become very great favorites with Salem, Mass., theatergoers, both because of their work in serious roles and for their very excellent work in light comedy. Both have had much experience in all lines of dramatic work—playing with New York productions and with some of the more famous stock organizations.

DOROTHY BENNETT.

OUTLOOK FOR STOCK

Plans Mature for the Best Attractions in Other Cities

The opening of the usual Spring and Summer stock company seasons, that are as annually regular as the President's message, gathers added momentum with the week beginning April 9, when some of the more important companies announce their opening. Jay Packard will inaugurate the season at the Orpheum Theater, Newark, on that day, and for his opening bill he has selected "Common Clay." The second week he will produce "The House of Glass." Keith's, Providence, will be opened by Charles Lovenberg, either on April 9 or the week folowing, and the Knickerbocker Theater, Philadelphia, returns to stock Easter Week, following a short trial as a combination house.

Frank Fielder will start his stock company in Schenectady on that date and will have with him as leading woman, May Desmond, who is now at the Grand Opera House, Brooklyn. Keith's, Portland, Me., opens April 9 with "The House of Glass." The leading members of the company will be Alma Tell and Jack Roseleigh. The plays that are to be presented during the following six weeks are, "Arms and The Girl," "Mile-a-Minute Kendall," "Rio Grande," "Hit-the-Trail Halliday," "A Pair of Silk Stockings" and "The House of Glass."

Incidentally, during the current visits of Fred Belasco, manager of the Alcazar Theater, San Francisco, in New York he personally selected the program that his company will present for ten weeks, starting some time in the near future. Among the plays he chose are "The House of Glass," "Hit-the-Trail Halliday," "Arms and the Girl," "Mile-a-Minute Kendall," "Rio Grande," "Justice," "A Pair of Silk Stockings," "Our Children," and "The Great Mane."

BROOKLYN STOCKS

BROOKLYN, N. Y. (*Special*).—"Just a Woman" was given a commendable production at the Gotham by the Keith Portland Stock company. Owing to the illness of Miss Alma Tell, Miss Mitchell assumed the part of the Woman and did admirable work. Arline Alcine as the Man was in excellent form. They were well supported by a good cast. The company closes its engagement at this house this week to return to Portland.

"The Call of the Heart" was seen at the Fifth Avenue Theater. Well produced under careful direction, the company made a satisfactory showing. Mr. Watters and Irene Summerly were the principals. They were well supported by the balance of the cast. Next week, "Which One Shall I Marry?"

R. J. MARKLINGER.

"DARKEST RUSSIA" FOR STOCK

"Darkest Russia," one of the most satisfactory of stock plays is now offered as a timely bill to stock organizations. In the present crisis of Russia's dethroned Czar, this stirring tale of Court intrigue and Nihilism is sure to interest the theatergoing public to a marked extent, and the bookings already concluded in the principal cities, prove that no greater drawing card could be selected to attract satisfactory returns. The play may be ordered through any play broker, or direct from Sidney R. Ellis, 1402 Broadway, New York.

FLASHES FROM STOCK STAGES

The Marguerite Bryant Players offered "The Pool of Fortune" at the Empire, Pittsburgh, week of March 26; "The Hypocrite," week of April 2.

The Lyric Topic is a publication devoted primarily to the interests of the Lyric Players of Bridgeport, Conn. R. G. Edwards is editor; Hal Oliver, associate.

Robert Hyman will be the new leading man of the Manhattan Players when that company reopens in Rochester, N. Y., April 23. He has been with the Princess Players, Des Moines, Ia. He is good looking and a capable actor.

The Wilkes Players, Salt Lake City, week March 25, in "The New Henrietta." Huron L. Blyden as Van Alstyne was well received and gave a very good performance; Ferdinand Munier as Rev. Murray Hilton gave a fine performance, and Nana Bryant as "Agnes" was excellent; Cliff Thompson was a success as Bertie, while Frederick Moore made a perfect villain as Turner; Charlotte Treadway as Mrs. Turner gave her usual good performance; George Barnes played "Flint" in a pleasing manner. Cecil Kirke as Dr. Wainwright, was good, and Claire Sinclair as Mrs. Opdyke was pleasing; Ancyn T. McNulty as Hutchins and Frank Bonner as Musgrave are both doing very good character work. "The Old Homestead" followed.

The St. Claire Playhouse has been the scene of activity in Paterson, N. J. this week. The No. 1 company, featuring Winifred St. Claire, is rehearsing "Nearly Married;" the opening bill at the Trent Theater, Trenton, where Miss St. Claire opens on Easter Monday for her annual Spring and Summer engagement. In addition to that, the No. 2 company, called the St. Claire Players, with Nola Mercer and Robert Gleckler playing the leads, will be maintained at the St. Claire Playhouse in Paterson until next September, when Miss St. Claire returns to this city, to appear for her Winter engagement. Both companies will be under the personal direction of Earl D. Sipe. Colonel Frederic Ellsworth will be business manager of the Paterson Company, with D. Van Valkenberg at the publicity helm. "The Trail Of The Lonesome Pine," despite the Lenten season, proved a profitable and pleasant vehicle for Miss St. Claire.

William H. Dimock, of the Hathaway Theater, Brockton, Mass., is the new stage director of the Paterson Company, succeeding Thomas Coffin Cooke who goes to Trenton with the No. 1 company.

"Rio Grande" was played by the American Stock Players at the American Theater, Spokane, Wash., week March 18. In the cast are Ralph Cloninger, Harry J. Leland, and Jessie Arnold, "Rolling Stones," week March 25.

The Jack X. Lewis Stock company is filling an indefinite engagement at the Lyric Theater, Jamestown, N. Y. "The Divorce Question" was the offering March 27-29; "Almost Married," March 29-31. Three performances are given daily, all of which attract big houses. Mr. Lewis, as well as the other members of the company are prime favorites in the city. Jamestown is entirely without vaudeville attractions, since the Lyric has gone over to stock, but judging from the houses, the change is entirely satisfactory, for the present at least, says Correspondent A. L. Langford.

The Wilkes Players at the Orpheum, Seattle, Wash., appeared in "The Rose of the Rancho," March 18-24, and the attendance averaged fair business. In the leads, Norma Winslow and Norman Hackett. Others in the cast, Dora Mae Howe, Dora Sullivan, Jean Mallory, William C. Walsh, Norman Feusier, John Sheehan, George Rand, Corbett Morris and others. Same company in "The Poor Little Rich Girl," March 25-31.

Madge West has won much popularity for herself as leading woman of the Academy Players of Halifax, Nova Scotia, this Winter and has taken the same position with the Jefferson Theater Stock at Portland, Maine.

L. A. Earle, owner and manager of The Earle Stock company, writes that the courts of Erie County, Sandusky, Ohio, under Judge Williams, was granted an absolute divorce from his wife, Kitty Kirk, Mar. 28. Mr. Earle in private is L. A. Wiles; they were married last Easter Monday, April 24.

Carl Anthony and Leah Winslow have terminated their engagement at the Denham Theater, Denver. Miss Winslow returns to Brooklyn, N. Y.

The Oliver Players closed its season of stock at the Murray Theater at Richmond, Ind., and played Peru, Ind., last week, moving to Streater, Ill., this week for a fortnight, after which the company returns to the Family Theater at Lafayette, Ind., for an indefinite stay.

Stock companies which opened recently at Racine, Wis., Green Bay, Wis., and Hammond, Ind., are doing nicely according to reports received at O. H. Johnstone's agency in Chicago.

RELEASES FOR STOCK

"Treasure Island," "The Silent Witness," and "Potash and Perlmutter"

A version of Stevenson's "Treasure Island" is the most recent play released for stock company purposes. Darcy and Wolford control the rights to this version. The cast of characters is comprised of ten men and two women, with the role of Jim Hawkins, a boy, played by the ingenue lead. One or two of the male characters can be doubled.

Also it is announced that two plays, a drama and a farce, that have been available only in restricted territory may now be secured for use in any part of the country. The drama is "The Silent Witness," by Otto Hauerbach, in a prologue and three acts. The setting for the prologue is a girl's room and the three acts are a college campus, a library and a private office. The cast contains sixteen people, twelve men and four women, with large parts for the leading man, leading woman, juvenile, ingenue and heavy.

The farce is "Potash and Perlmutter," adapted from the popular stories of Montague Glass. The cast contains twenty-two people, fourteen men and eight women, with two exceptionally large parts for character men. The play is in three acts, requiring three sets, a living room, the show room and offices of a cloak and suit firm and a gaudy parlor.

UNION HILL—HOBOKEN

At the Hudson Theater, Union Hill, N. J., April 2-8, "The Lottery Man," with George M. Cohan's musical comedy success "The Little Millionaire" to follow.

Lincoln Theater, that recently closed a short season with plays on the International Circuit has changed its policy to supreme vaudeville under the management of K. T. Marvin, Mar. 26-28, "The Wayside Inn," a musical comedy with 12 people, mostly girls; Parke and Burt, Billy Gleason, Weston's Models De Luxe, Busse Dog Circus and William Fox's supreme photoplay, "Sister Against Sister." "The Summer Time Girls," a big musical comedy; Marion and Lemar; Howsley and Nichols; The Three Walsleys; John and Emma Regay, Francis Wood and the Vitagraph production of "The More Excellent Way" greatly pleased a large audience at every performance, 29-31. The new manager, K. T. Marvin, is providing the people with the very best attractions securable; capacity business is the result.

The U. S. Temple Theater is presenting Pauline Frederick in "Sapho," William Desmond in "The Last of the Ingrams," Jack Pickford in "The Dummy," Mme. Petrova in "Bridges Burned" in connection with six good vaudeville acts.

Empire Theater, Hoboken: "A New York Girl" with Mlle. Babette, Harry Bentley in "Ninety in the Shade," week 26. The musical numbers, principals and chorus were up to the highest expectations and greatly pleased to capacity business.

Strand (26-28): Valdar Troup, Bennett and Hollis, Brown and Granger, Stroud Trio, Farrell & Farrell, Jack Sydney, The Tabers and Jack Muihall in "The Terror"; Dancing contest every Thursday evening. "I. O. U.," a rural playlet of New England life, 29-31; Thomas Ross in "Checkers" and several other good acts.

Loew's Lyric (26-28): Ethel Clayton in "Man's Woman," "The Secret Kingdom" and six vaudeville acts. Homer Lind and Ada Currie Lind in "The Singing Teacher." Bryant Washburn in "Skinner's Dress Suit and six acts, 29-31.

U. S. Theater: Wallace Reid in "A Prison Without Walls." Bessie Love in "A Daughter of the Poor," "Patria," Pauline Frederick in "Sapho." This is anniversary week at the U. S., marking the third eminently successful season for this playhouse under the direction of Frank G. Hall and to celebrate the event the management is offering as a special prize to the lucky winner a $700 Overland auto through the co-operation of the Union Auto Company.

CHARLES A. BITTIGHOFER.

SALEM'S PLAYERS

SALEM, MASS. (*Special*).—Week March 26 Manager Katzes presented the Empire Players in a double bill, "The Garden Gate" and "The Wrong Way." "The Garden Gate" was a very pretty little one-act play and the four characters were capably portrayed by Florence Hill, Elmer Thompson, Priscilla Knowles and David Baker. "The Wrong Way," by Owen Davis, while reminiscent of the days of melodrama, was interesting and in point of acting was one of the very best things the company has done, both as a whole and individually. The chief honors fall to John Mack as Jim Wayne and to Jane Salisbury as Helen Warner. Miss Salisbury read the part of Helen with depth of feeling and insight, rising to the more dramatic moments with skill and power. Week April 2, "Lena Rivers."

DOROTHY BENNETT.

Phil Maher Stock Co.

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"THE TIDAL WAVE"

Will Be Tried Out by the Lyric Stock, Bridgeport, Next Week

BRIDGEPORT, CONN. (*Special*).—Roland G. Edwards, our well-known versatile director of the Lyric Stock players, announces a program extraordinary, when a play soon to be produced on Broadway, starring Richard Bennett, will be played for the first time on any stage by the Lyric company, Apr. 2-7. The new offering from the pen of Hutchinson Boyd, dealing with simple fisher folk of New England's shores is named "The Wave." It is anticipated that the author, the producers and some of New York's big critics will be in attendance at the initial performance to review the drama. It is almost needless to add that the Lyric players (an all stellar cast) will outshine in capacity and merit in "The Tidal Wave," any role heretofore attempted in their big repertoire. It is also important to add that "The Tidal Wave" will introduce a new leading lady to Bridgeporters, Miss Adelaide Keim, well known in the Keith New York circuit; supplanting Frances McGrath has become very popular and successful while with the Lyric players and Bridgeporters, while regretting the change, will welcome Miss Keim's appearance with interest. Mr. Alfred Cross remains leading man, also the efficient cast which gets a big hand daily, will remain, including Luella Morey, Leo Kennedy, Ethel Daggett, Wm. Evarts, James D. Hayes, Albert Gebhardt, and Florence Hart.

"The Call of the Heart,' a tense, weird story of a wife's sacrifice and devotion featuring Luella Morey as the Mother and Albert Gebhardt as her derelict son, occupied the Lyric stage, week March 26-31. Good business daily. Gebhardt's work and hideous make-up was especially convincing and meritorious. Cross, the leading man, in the role of the noble son, came up to all expectations. A new featured announcement is a program of one-act plays by the Lyric folk, a new attempt in stock and another realization of Manager Edward's ambitions for his artistic company. William Isham, manager, also announces added moving picture features for Sunday eve, at this house, including the "Seven Deadly Sins," featuring Holbrook Blinn.

MARY SAYLES HANCOURT.

OPERA STOCK FOR PROVIDENCE

PROVIDENCE, R. I. (*Special*).—After seventeen years musical stock will come back to Providence, May 21, the Lyric Musical Opera company being the sponsors. Operas announced are "The Chocolate Soldier," "Katinka," "The Firefly" and numerous other hits that have been tried and found worth while along the rialto. Heading the company will be Florence Webber, Forrest Huff and Fritzie von Busing. Others in the company will include Georgia Harvey, Jack Squire, Mae Francis and Frank Rowan. Fred Bishop, who staged Fred C. Whitney's recent opera, "Boys Will Be Boys," has been engaged as director.

BYBEE CO. IN KANSAS

HUTCHINSON, KAN. (*Special*). — Home (W. A. Loe, manager): M. E. Bybee Stock company in "The Virginian" and "Circumstantial Evidence," week of March 24, Bob Grandi as the Virginian in the play of that name was exceptionally good. The same company in "Brother Against Brother," March 26-28; "Tempest and Sunshine," March 30, 31; "It Pays to Advertise," March 29.

C. W. OSWALD.

Baker Art Gallery, Columbus, O.

EDWARD J. MACKAY,

Leading Man of the Southern Stock Company, Southern Theater, Columbus, O.

Edward Mackay went to Columbus four years ago as lead with the Olentangy Stock company, and at the close of their season, opened his own company, playing a very successful season. When the present company was organized, he was returned by popular demand. Since the opening Christmas week, he has appeared very successfully in "The Fortune Hunter," "Under Cover," "Inside the Lines," "It Pays to Advertise," "Seven Keys to Baldpate," "Bought and Paid For," "Stop Thief."

(*Additional stock news Page* 16)

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REPORTS FROM MIRROR CORRESPONDENTS

WAR WON'T STOP THE PLAY

Managers in the Mid-West Forecast a Prosperous Season—The Strollers' New Club House

CHICAGO, ILL., April 5 (*Special*).—Much enthusiasm is being manifested among Mid-West managers regarding next season. The consensus of opinion is that there is nothing to be discouraged with in the outlook for war. In the event that this country should become embroiled managers do not think that it will affect their business to any great extent. With the present season drawing to a close as far as the activities of Mid-West managers are concerned, the plans for next season are beginning to spring into shape and while actual activity is perhaps held back by the war cloud there is a widespread belief that next season is to be an improvement over the past season.

The Strollers held the first regular meeting at the new club rooms at 117 North Clark Street on Friday night of last week and the attendance was encouraging. The new quarters are very attractive and the pictures have been splendidly displayed by James S. Hutton, who gave more than three weeks of his time to the work. The officers of the club are: Robert Sherman, president; Ed W. Rowland, first vice-president; Frank G. Doyle, second vice-president; Will J. Davis, third vice-president; Charles E. Ellis, secretary; Samuel W. Gunsdorf, treasurer; Frank A. P. Gazzolo, Ed W. Rowland, Fred E. Sorrenson, Karl G. MacVitty, G. G. Beltzhoover, Mausue Heiman, James S. Hutton, Claude S. Humphrey and Charles D. McCutcheon, board of directors.

Harry Armstrong has kept close touch with the condition of David Montgomery recently, as Armstrong and Montgomery were vaudeville partners at one time years ago.

Both of the International houses had musical attractions last week, which was unusual. "The Katsenjammer Kids," was at the National and George Sidney in "Busy Izzy" at the Imperial. Both did good business. Von Kline and Gibson recently replaced Powers and Powers with "The Katsenjammer Kids."

Nora Bayes closed her engagement at the La Salle last week, having been fairly successful only. Gazzolo, Gatts and Clifford considered the house for a run of "Her Unborn Child," but finally abandoned the plan, fearing that it would be difficult to make the public understand that it was not a picture.

Claudia White has joined the Flora De Voss company to play leads, replacing Miss De Voss, who left for New York early this week to visit her daughter, Mrs. John Charles Thomas, formerly Ruby Rotnour.

Charles T. White and wife have closed with Bubb's "Ikey and Abey."

Fred and Gail Hamilton and Jennie Fowler recently joined the Flora De Voss company.

Gene Kane and Kathryn Mallory have signed with Mineiff Brothers for the tenting season.

Mamie Elmore, formerly of the Elmore Sisters, has given up stage work and is now a costumer in Chicago and is turning out some beautiful work, making most of the gowns used in Ralph Dunbar's acts.

Tom Powell is back in Chicago, having closed his minstrel show. He plans taking the company over the same tour next season.

James B. Connelly is taking out "A Girl With a Million," which opens in Southern Wisconsin Easter Monday and makes for the Northwest.

"Potash and Perlmutter in Society" closes with the end of its engagement at the Olympic. Barney Bernard will act Abe Potash again next season, but in a play having to do with the film business.

Frances Ingram (Mrs. Karl G. MacVitty) gave a recital last week which led to the very highest praise for her voice from musical critics.

Mollie Williams, a favorite in burlesque, was at the Columbia last week with her "Fashion Revue."

Montgomery and Stone have dissolved for the rest of the season. Dave Montgomery was operated upon at the Presbyterian Hospital March 20, and while he is recovering nicely, his physician scouts at the idea of his working again this season.

Alexander Pantages is to have a vaudeville theater across the street from the Majestic, which will give him a location which is admirable. Pantages' entry in Chicago will probably mark the end of his present association with Marcus Loew, which is of a flimsy nature, as no contracts have been signed.

Halton Powell is in Detroit organizing an "Any Man's Sister" company which goes into the one-night stands, opening Easter Monday. James A. Feltz has gone out in advance.

Gazzolo, Gatts and Clifford have turned a road company of "Her Unborn Child" into an International circuit show and it opened at Pittsburgh, Pa., this week, jumping there from Racine, Wis., where it played three days. Recent additions to the company are Louise Dunbar, Margerie Davis and Calvin Risch.

Plays of the week. Garrick: This is the last week of "The Passing Show." Anna Held in "Follow On" comes to that house next week. Louise Mink, Sylvia Jason and Henry Lewis are featured among the members of her company.

Princess: "Bunker Bean" replaced "The Cinderella Man" this week and will remain a fortnight, after which Winthrop Ames will offer "Pierrot the Prodigal" at that house.

Chicago: "Very Good Eddie"; well liked.

Olympic: Last week of "Potash and Perlmutter in Society."

Cort: "Good Gracious, Annabelle!" continues to prosper.

Illinois: Raymond Hitchcock in "Betty" opened Sunday night.

Powers: "The Boomerang" continues its long run.

Cohan Grand: "Turn to the Right" is playing to capacity right along.

Blackstone: Julia Arthur in "Seremonda" is creating wide interest among those who appreciate the best.

La Salle: Return to pictures.

Colonial: Geraldine Farrar in "Joan the Woman."

Imperial: Billy Single Clifford in "Linger Longer Lucy." James Kyle MacCurdy in "Pedro the Italian," comes next week and Hodges and Tynes in "Pretty Baby" week of April 16.

E. E. MEREDITH.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Peter Paul Porcasi, former leading man for "Twin Beds," was sued for a divorce here. The couple were married in San Francisco in 1916 and separated one month and three days after. She alleges cruelty.

Arendt and Fisher, former owners of the Fisher picture house in the Richmond district are going to build a picture house for road shows and vaudeville at Napa, a nice little city in the interior. The seating capacity will be 1,200.

The Columbia opened with W. H. Crane March 26 to a comfortable house in "The Happy Stranger." Harriet Ford, one of the authors, directed the rehearsals. The Alcazar is now in the fifth week of "The High Cost of Living," starring Kolb and Dill, and the house has been running to S. R. O. since the opening night. The Cort hast done a capacity business with "Katinka," and it is now in its last week. Primi, the author, is leading the orchestra.

The Wigwam has "Why Women Sin" week of March 26 to good business and run. "Ten Nights in a Barroom" the week after. Lander Stevens and Georgie Cooper are the stars. The Orpheum has a great new bill, including Count Tolstoy, Whiting and Burt, Lydia Barry, Cross and Josephine and holdovers. The Empress, now the Strand, opened March 25 as a moving picture house. It showed "A Poor Little Rich Girl." Herman Heller lead the orchestra and Cecil Teague, formerly of the Strand, New York, and John Forest, formerly of the Standard, Cleveland, constitute the organ's staff. Pantages is running the picture, "The Secret Kingdom," and the "Hip" still crowds them in.

A. T. BARNETT.

WINSTON—SALEM

WINSTON-SALEM, N. C. (*Special*).—Work is progressing on the New Auditorium Theater, which will be completed by Oct. 1. The Auditorium has been leased to the Piedmont Amusement Company for a period of six years. This company already has a lease on three theaters in the city. A partial list of the attractions already booked includes Maude Adams, "Everywoman," "Pom Pom," "Have a Heart," "The 18th Chair," Al. G. Fields's Minstrels. The opening is looked forward to with much interest, as this city has been without shows of the better class the past Winter.

R. C. CARMICHAEL.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—Grand: Guy Johnson's Musical Comedy company, week of March 5-10, to splendid business. Johnson carries one of the best all-round tabloid comedy companies that play the South.

Academy of Music: J. A. Coburn's Minstrels, March 13; "Bringing Up Father in Politics," March 15. It failed to please.

JOHN W. CARDEN.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—Alma Gluck was heard in concert by a large audience of Louisville music lovers at Macauley's March 26. The Lyman H. Howe Travel Festival, high class moving pictures, filled the remainder of the week to excellent patronage. The burlesque company, "Girls from Joyland," was the attraction at the New Buckingham March 25-31. Business good. Appearing at Keith's, week ending March 31, Billie Montgomery and George Perry, Lovenberg Sisters and Neary Brothers and Harry Green and players.

There has been no change in the moving picture situation in this city. All of the houses are doing well, several of them showing films of especial local interest of incidents connected with the return to Louisville of soldier boys from the Mexican border, and the recent terrible tornado calamity at the sister city, New Albany, Ind.

Mrs. James B. Camp, wife of the well known promoter of big amusement enterprises, and formerly manager of the old Auditorium in the days of Daniel Quilp, has been seriously ill, but physicians now announce that she is out of danger.

The famous company of negro musicians, the Williams Singers, closed quite a successful engagement here March 31. There was a large attendance of the Louisville colored contingent at all of the concerts.

Billy Gilbert, the principal comedian with the "Girls from Joyland" company at the Buckingham, enjoys the unique distinction of having been born twenty-seven years ago in Louisville in a dressing room of what was then the Grand Opera House, one of the leading theaters in the city. He naturally feels and expresses a kindly feeling for what he terms "the old town."

Funeral services were held here for an interment made at Cave Hill Cemetery on March 23 of Charles W. Bowser, who was for many years a comedian graduating from the famous old Dickens Dramatic Club of amateurs. His first big success on the professional stage was as Pittacus Green in "Hazel Kirke," with Effie Elisler and the veteran C. W. Couldock.

CHARLES D. CLARKE.

REGINA, SASK.

REGINA, SASK., CAN. (*Special*).—May Robson, in "The Making Over of Mrs. Matt," March 12-14, to S. R. O. Deserving special mention are Burr Caruth, James I. Mitchell, Ridley Davies, Frederick Trowbridge, Elizabeth Warren and Marie Pavey. Vaudeville March 15-17, including Hooper and Burkhart, Kelly, Hart and Gaebie, Bull Bear Indians, The Ferraros, The Tossing Austins, Follette and Wicks, Howe and Howe and The Five Armentos; capacity business. Cinema production of "The Eyes of the World" March 19-21 to excellent business. "Fair and Warmer" March 26-28. The Rose has booked "Pearl of the Army" and the "Who's Guilty?" series. Capacity business.

S. E. MCINTYRE.

BOSTON

BOSTON (*Special*).—Boston had an opportunity to see Blanche Bates and Wilton Lackaye in a revival of "East Lynne" at the Tremont Theater, April 2. It is now nearly three score years since Boston first saw the play, and since then some of the best actors on the American stage have appeared in it here. D. P. Bowers and Lucille Weston were great favorites as Lady Isabel, and E. L. Davenport and James A. Herne were popular in the old days as Sir Francis. Carlotta Leclercq, Ada Gray, Katherine Rober, Eugenie Blair and Jeffreys Lewis are among those who have acted here in this oldtime classic. The stock companies have kept it alive up to the present.

The Henry Jewett players revived "The Passing of the Third Floor Back," at the Copley. When they gave it before, the house was not large enough to hold those who wished to attend, and it is likely that in spite of the season, Jerome's play will draw good houses.

At the other houses: Hollis Street, "A Tailor-Made Man" with Grant Mitchell and a fine cast; Park Square, "Fair and Warmer;" Plymouth, Guy Bates Post in "The Masquerader;" Wilbur, "He Said—And She Believed Him," with Mary Young; Shubert, "The Blue Paradise" with Cecil Lean; Colonial, Geraldine Farrar in the photo-play "Joan the Woman."

Last Friday the Actors Fund Benefit at the Tremont was one of the most interesting entertainments that has been seen here of late. Nearly all the prominent players now appearing in Boston participated, and the house was crowded by an enthusiastic audience that remained until the final curtain fell four hours after the performance began. There was a number of unusual one-act plays instead of single acts from current local attractions. "Laughing Harry" proved to be a grim little play by Carlyle Morgan and Leonard Mudie, with Guy Bates Post in the principal part. "Food," a one-act play by William C. DeMille, was a clever satire upon the high cost of living. It shows fifty years from now a New York wife with a desire for eggs offering to betray her husband in order to secure an egg from an officer of the Food Trust who had always loved her. Another amusing one-act play was "A Regular Business Man," by John Stokes, and a little play that thrilled the audience was "At Night All Cats are Gray," written by Robert Garland, in which Grant Mitchell had the leading part. Gertrude Hoffmann, Minna Gale Haynes, Mary Young, Blanche Bates, Wilton Lackaye, Ted Lorraine and Miss Frances Pritchard were among the many who took part. "Hap" Ward made announcements during the afternoon, and among other things said that George M. Cohan was obliged to return to New York without appearing at the benefit, but before leaving had purchased a gallery seat for $1,000.

Next Saturday evening there will be a performance under the auspices of the Drama League of Royall Tyler's play of "The Contrast," which was last seen in Boston 125 years ago. No program is known of this early Boston performance but the curator of the Theater Collection of Harvard University found a clipping from a newspaper of that day which gives a list of all the actors in the cast.

Thurston, the magician, is on his final week at the Castle Square. He has been doing a large business, especially at the matinees, when the children have crowded the house.

Few plays that have come to Boston this season have met with such instant success as "A Tailor-Made Man." There has not been a poor house since the play opened at the Hollis and if John Drew were not booked to appear here next Monday, the piece could undoubtedly have a long and prosperous run.

Next Saturday night "The Beautiful Unknown," an American adaptation of a romantic operetta for which Oscar Strauss, composer of "The Chocolate Soldier," wrote the music, will be heard at the Majestic. On the following Monday there will be seen at the Shubert for the first time in the United States a new melodrama by Hall Caine entitled "The Woman Thou Gavest Me," from his novel of the same name. In the cast are Mr. Caine's son Derwent Caine, Edmund Breese, and Mabel Taliaferro.

The death of Mark M. Price well remembered by Boston play-goers of a generation ago as a member of the famous stock company at the Boston Theater, was unexpected by his friends here, many of whom did not know that he was in a hospital. Mr. Price joined the Boston Theater Company in 1876 and for many years was one of the most faithful members of that organization, rarely being out of the cast. His wife, who was Clara Bell Flagg of the same company, was always liked here, and his son, Alonzo Price, became a professional actor after appearing in the theatricals given by the Cadets and Bank Officers.

DUDLEY CLAPP.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, March 19-21; good houses. Otis Skinner in "Mister Antonio," capacity, March 22; "Civilization" March 23, 24; Neil O'Brien Minstrels, March 29; "Hans and Fritz," March 31.

Capitol: "Aladdin from Broadway," March 26; "Back of the Man," March 27; "The Mortal Sin," March 28; "The Great Secret," March 29; "My Official Wife," March 29; "Greed," March 30; "American Aristocracy," March 31.

Palace: "God's Crucible," March 26; "Out of the Wreck," March 27; "Sister Against Sister," March 28; "Camille," March 29; "Sapho," March 30; "The Social Leper," March 31.

Princess: Serial and comic pictures, March 26-31.

Macon: Harry Feldman's musical comedies, March 26-31.

Sun Brothers' Circus opens season March 29.

Southern Chautauqua, March 18-April 7, in session.

ANDREW OLIVER ORR.

SEATTLE, WASH.

SEATTLE, WASH. (*Special*).—At the Moore: Motion pictures March 18-24. Metropolitan: Local, March 20, dark 21-24. At the Pantages: The "Smart Shop" and vaudeville March 18-24. Alhambra: The Casinos and vaudeville. Palace Hip.: Orton Troupe and vaudeville. Oak: Monte Carter company in "The Century Girl." Tivoli: Willis G. West company in "Able in Society." The general business outlook appears to be promising.

BENJAMIN P. MESSERVEY.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—Rose Stahl in "Our Mrs. McChesney" drew splendid business to the Strand March 23, 24. Fritz Kreisler, the violinist, followed, March 29. Miss Myrna Sharlow was heard in concert at the Isis March 24.

At the Savoy week of March 26 Bob Fitzsimmons, the grand old man, headed a very pleasing bill. George Leonard and the Chesleigh Sisters, Anthony and Mack, Sol and Leslie Berns, Joe Choong Haw, and Rosie Tuen, Mooy and Mahoney and Auburn and the twelfth episode of "The Secret Kingdom" made up the balance of the bill.

Roguish Rosetta, with the Rutan's Songbirds, Jarrow, Hicks and Hart, Milano Four, Art Adair, Milton Frankel and "The Purple Mask" was the bill at the Hippodrome week of March 26. The "All-Girl Revue for 1917" second half of the week.

An attractive program was given at the Organ Pavilion March 22 by the pupils of the San Diego School of Expression. The Dramatic Society of the High School will present "The Vicar of Wakefield" for their annual Spring play. The Exposition came to a close March 31.

MARIE DE BRAU CHAPMAN.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Direct from a four months' run in Boston, "Miss Springtime" came to the Jefferson Theater for the entire week of March 25; a musical comedy of particular merit, with lavish scenic effects, an excellent score and a special company including Frank McIntyre, Ethel Pettit, Harrison Brockbank, Wilmuth Merkyl, Zoe Barnett, Mae Hennessy. The Sidney Toler Stock company opens on April 9.

Keith's: Vaudeville. Harry Fern and company in "Veterans," with good supporting bill. New Portland: Vaudeville, featuring "The Quitter" and Lady Sadie Nay. Next week, Mayatma. Strand, Empire and Elm, the moving picture houses, all showed excellent features to good business. The Strand and Empire are putting the Max Linden pictures on their program.

It is announced that Mark Kent will be a member of the B. F. Keith Stock company. Mr. Kent, a great favorite here, has just finished a successful vaudeville season and will return to portray the character roles on April 9, the opening date of stock.

PALMER STRAW.

PASADENA, CAL.

PASADENA, CAL. (*Special*).—"Quincy Adams Sawyer," the rollicking play of New England small-town life, was given an entertaining presentation at the Savoy Theater week of March 25. An augmented cast was used for the production, with special scenic equipment and other features. The rustic types presented in the play afforded opportunity for much lively comedy and were excellently received by large audiences. For the special Tuesday feature the closet scene from "Hamlet" was presented with full costume and scenic details. A New England matinee was the unique feature for the afternoon of March 31. Potatoes, onions, carrots and other vegetables were made good for admission, and the collection displayed in the lobby after the performance. Miss Virginia Lykins leading woman of the company, was called to Longmont, Colo., by the serious illness of her mother. Her place is being temporarily taken by Miss Fanchon Lewis, formerly with Morosco and lately leading woman with the Pathe Photoplay Company.

MARJORIE C. DRISCOLL.

SHEBOYGAN, MICH.

SHEBOYGAN, MICH. (*Special*).—Sheboygan Opera House (John Vandervaart, manager): Annette Kellermann in "A Daughter of the Gods," March 12, 13, to capacity business. Lyman H. Howe March 21, 22, turned away people. Vaudeville consists of the following: Fernandez and May, comedy and musical team (headliners); Dan Crotty, monologue; Arthur and Leah, ventriloquists par excellence; Houghton and company, in a thrilling motorcycle act; the twelfth episode of "The Yellow Menace" was shown. This was the best rounded-out bill this season. Majestic: "Whom the Gods Destroy," March 25. Rex: "Davy Crockett," March 25. The Majestic has adopted a new schedule. No pictures will be shown during the supper hour hereafter.

Alex Meyer, a Sheboygan boy, formerly with the Symphony Orchestra of this city, is now a member of the orchestra traveling with the Annette Kellermann company.

JOHN G. PROIDEL.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: "The Million Dollar Doll" played twice March 24 to big business. Clever principals, a chorus that could both sing and dance, good costuming and settings and novel electric effects made up a performance that was much enjoyed. "The Girl Who Smiles," March 29; "Peg o' My Heart," March 30; Boston English Opera company in "Il Trovatore," March 31; "The Garden of Allah," April 4; "Ben Hur," April 5-7; "A Little Bit of Fluff," April 11, 12; "The Flame," April 16; Thurston, April 23. The other dates filled by pictures and good vaudeville.

At the Patricia, the Princess and the Majestic pictures and vaudeville are drawing well, while the Unique, Star and Empire, showing pictures only, are getting their share of the patronage. The Lyric has Roberson's Travelogues, travel pictures with explanatory lecture, for a limited engagement beginning April 22.

C. E. A. WEBBE.

OTTAWA, CAN.

OTTAWA, ONT. (*Special*).—Russell: "Mutt and Jeff's Wedding" pleased large audiences March 23, 24 and matinee. "Intolerance" opened week's engagement March 26 to packed house. Dominion: John P. Conroy's Diving Models scored great hit March 26-28. Others who also pleased were Hale Norcross and company, Bud and Nellie Helm, Cycling Brunettes, Musical Glovers, to the usual capacity at each performance. The Family: Vaudeville and pictures, March 26-31, to capacity business.

J. H. DU BE.

RIPPLES ON THE POTOMAC

In Spite of the Cares of State, Washington Society Revels in in Musical Comedy, Farce and High-Class Vaudeville

WASHINGTON, D. C. (*Special*).—Musical comedy, farce and high class vaudeville dominate the theatrical menu during the current week and a season of genuine pleasure is on view,—and great is the enjoyment thereof.

"Twin Beds," Salisbury Field and Margaret Mayo's humorous farce comedy of apartment house life, is the well-liked offering that fills the New National Theater with an audience that heartily enjoy the numerous laughable complications, scenes and incidents, and warmly praise the interpretation of a most excellent company, under the direction of A. S. Stern and company. Attractions during the month of April to follow are "Miss Springtime," April 9; "Have a Heart," April 16; Christie McDonald in "The Little Missis," April 23, and "The Yellow Jacket," April 30.

The musical comedy, "Very Good Eddie," the joint work of Philip Bartholomae and Guy Bolton and produced under the direction of Elizabeth Marbury and F. Ray Comstock—the Belasco Theater attraction instantly established a strong popular success with a very large and appreciative audience on the opening night. An excellent cast was seen in the presentation that scored strongly in the estimation and approval, that comprised Ann Orr, Arthur Aylesworth, Florence Earle, Georgie Mack, Margaret Armstrong, Migson McGibney, Earl Benham, John Willard, James Lounsberry, Kathryn Rahn and Ralph O'Brien, and an unusually talented and attractive chorus. The operatta, "Fiora Bella," comes to the Belasco April 9, the opening night being for the benefit of the Pierce Guild.

Langdon McCormick's London dramatic spectacle, "The Forest Fire," presented by the Sylvia Bidwell company headlines the very strong bill at Keith's. It is a three-scene theme of the timber lands of the far North, culminating in a realistic electrical fire spectacle. The Countess Leonardi, rated as one of Europe's greatest violinists presents "The Futuristic Review," a scenic creation by Physioc, in which a cast of grand opera artists are prominent, including Mme. Zavaschi and Mlle.'s de Dreux and Navarry and Signors Casiglio, Modena, Valante and Zulebach; J. Francis Dooley and Corrine Sales present "Will Yer, Jim?" Charles Olcott, the singing comedian, and Billie Burke's latest novelty, "Pinkie." Erwin and Jane Connelly in "Sweethearts," Bernard and Janis in "A Musical Highball" and Karl Emmy's dog show.

The Poli Players during the current week offer another proof of their versatility with a superior production of the breezy, tuneful and funny musical play, "Alma, Where do You Live?" scoring a big hit with big audiences at Poli's, with cleverly talented Florence Rittenhouse delightfully surprising in the title role, and William P. Carlton as Pierre Le Peach, in which the favorite leading man was given distinct opportunities to display his pronounced musical training, with the always dependable company immeasurably correct and perfect in the various roles.

Maurice Morrison, tragedian, formerly of the Imperial Theater, Berlin, made his first appearance in Washington at Poli's Sunday night. "She Is Insane," by Mollwell, was the play presented, and the star was surrounded by a specially selected list of players. The performance was in Yiddish and German, Mr. Morrison speaking the latter.

The benefit performance at the Belasco Tuesday afternoon, April 3, in aid of the permanent blind relief war fund has aroused widespread interest, the program comprises moving pictures of the war taken at the front and sanctioned by the French government; a song recital by Mme. Alys Larreyne, American prima donna, soprano of the Grand Opera, Paris, and a lecture delivered by Sergeant-Major Middlemiss, who was blinded in the war.

Anna Pennington, the tiny dancer with the "Ziegfeld Follies," will shortly desert the musical comedy world and make her debut as a dramatic actress. Miss Pennington is to be starred next season under the direction of F. Ziegfeld, Jr., in a comedy with music entitled "The Dancing Craze." Gene Buck is the author of the play. Dave Stamper will supply the music.

At the New National Friday afternoon, March 30, Theodore Karle, tenor and Lucy Gates, soprano, were the artists in a delightful song recital in the final concert of the T. Arthur Smith's successful "Ten Star Series."

Frances Neilson, a member of the company supporting Elsie Ferguson in "Shirley Kaye" last week at the National Theater, was strongly remembered by a legion of former friends and staunch admirers who endearly remember her as the talented actress who for two seasons was one of the most popular of leading ladies with the Columbia Players at the Columbia Theater, and for one season leading lady of the Poli Stock company.

The fairy play, "Once Upon a Time," will be given at the Belasco April 20, by the Hawke advanced dancing pupils under the direction of Miss Hawke, whose production of the musical fantasy, "Do You Believe in Fairies," is strongly remembered. Minnie Saxton is the authoress.

JOHN T. WARDE.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—"Daddy Long Legs" comes again to be at the Mason week of March 26. One of the most charming and cleanly plays that we see in this day of "problem play." George Allison, Ruth Tomlinson, Mrs. Bessie L. Lesbian and Frances Carson are in the cast.

The Morosco has had to extend the engagement of the comedy, "The Third Party," as it has been impossible to supply the demand for seats. This is the second and positively the last week (26) of this play. The cast is in every way equal to the New York production and includes Bertha Mann, Ramsey Wallace, James Corrigan and Lillian Elliott.

The Burbank gives one more week of "Hello, Hawaii," and then Louis Gottschalk, musical director, will begin offerings of the most popular musical comedies—notably "The Mikado," which will be the first, opening April 1, and later "The Prince of Pilsen," "The Beggar Student," etc.

Tyrone Power as the venerable Jesuit Priest, Junipero Serra, and Lucretia del Valle, are the big factors in the now famous Mission play at the Mission Theater. This beautiful and touching play is one of the most perfect portraits of early Californian life to be found and is now too familiar from its many years of production to need a description.

The Orpheum road show is here again and is headed by the Marion Morgan Dancers—an aggregation of girls whose artistic terpsichorean work has proven a sensation wherever it has appeared. Fred Hallen and Molly Fuller in "The Corridor of Time," have the best vehicle for their ability in which they have ever appeared. In "Off and On," a sequel to "On and Off," Ed Flanagan and Neely Edwards offer a roaring travesty on stage life. Harry and Anna Seymour will be seen and heard in some splendid songs. Patrick Barrett, the Irish monologist, is known wherever the English language is spoken, and the Retter Brothers are among the world-famous athletes. The only hold-over is Dorothy Jordan, who has established herself as a sensation.

Heading Pantages this week is Pauline, the Methphysicist, who has not been seen here in the last eight years. Marie Russell, who brings a perfect portrayal of the old "Yaller Gal" of the South, after ten years, is a dramatic bit offered by Henry B. Koch and company. Goldsmith and Pinard will offer a novelty musical bit. Evelyn and Dooley sing, skate and cycle. Herbert, Dyer and company, comedy acrobats, and the sixth chapter of the "Scarlet Kingdom" complete the bill.

J. VAN CARTMELL.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—Montauk: "The Great Divide," March 26, featuring Henry Miller, played to excellent audiences at the Montauk. Mr. Miller was supported by a good cast and the performance was highly enjoyed. Current week, "Captain Kidd, Jr."

Majestic: Nazimova in "'Ception Shoals" proved successful at the Majestic. Large audiences were present at each performance. "A Daughter of the Gods," Annette Kellermann, this week.

Bushwick: "Models Abroad," a miniature musical comedy with excellent snap, featured the Bushwick bill March 26. The act went well. Emily Ann Wellman in "Young Mrs. Stamford," supported by a strong company, did clever acting. The lighting effects, too, were excellent. Others to appear were Spencer and Williams, Val and Ernie Stanton and Erwin and Jane Connolly in "Sweethearts." The eleventh episode of "Patria" concluded.

The Orpheum offered an attractive bill week of March 26. Sallie Fisher in "The Choir Rehearsal," Kalmer and Brown, James Morton, Savoy and Brennan, Bert Hanlon, Yvette, Doris Wilson Trio, James and Betty Morgan, Harold DuKane Trio, Parish and Peru, Lillian's Dogs and the "Patria" film make up a meritorious program.

R. J. MERKLINGER.

SIOUX CITY, IOWA

SIOUX CITY, IA. (*Special*).—For the thirty-second and last week the Princess Grand company in "The Stranger," to big business. John Marshall is capably played by Robert Brister. Frank Shannon as Judge Carter, Eugene Shakespeare as Howard Carter, William Lyons as Theophilus Bickney, Burke Clarke as Gen. Warrington, Irving Lancaster as Hugh Pearsall, Eddie McHugo as Cassius Hoover, Leo Belzger as Frederick Terrill, Ines Ragan as Mary Warrington, Minnie Williams as Venetia Warrington, and Charlotte Adams as Mandy complete the cast. The two weeks' closing notice was posted March 18 and the company is to be reorganized. The following members of the old company have been re-engaged: Frank Shannon, Rollo Lloyd, Burke Clarke, William Lyons, Ed Mc Hugh and Charlotte Adams. The idea of strengthening the company is a good one and should have been done some time ago, but the change has been a surprise to the knowing ones, for although it has been expected it was thought that the popular members of the present company would be retained.

Orpheum (Roy C. Emery, manager): "The Suffragette Review," March 25; The Great Lester, Mack and Earl, Galett's Monks, Harris and Nolan, Will Morris, March 20. Princess, Strand, Royal and Plaza all doing good business with feature pictures. The Plaza is doing big business with "Civilization."

MURPH.

ALLENTOWN, PA.

ALLENTOWN, PA. (*Special*).—"Seven Chances" at the Lyric, played to capacity March 28, and pleased immensely. Its New York cast was a delight. Frank Craven, John Butler and Carroll McComas each gave a finished performance. April promises to be a busy month here as the bookings are heavy. Frank Keenan's new play, "The Pawn," will be seen April 2, 3; "So Long Letty" will follow, and the night before Easter we will get the first performance of "The Love Squeeze," a new comedy by Charles Dickson, who wrote "Three Twins." Mr. Dickson will play the lead. We are surely a "dog town" for this season. We have had a number of first performances—"John W. Blake," "Captain Kidd, Jr.," "The Love Mill" and a few others having seen the light of day here. Other April bookings are "Treasure Island," "Have a Heart," "Pollyanna," "Intolerance," "Getting Married," "War Brides" and "Everywoman."

FORD L. SHOTWELL.

DAYTON, O.

DAYTON, O. (*Special*).—Victoria: "Birth of a Nation" had its Ohio premiere here March 16 and is now on its second week with good business prevailing. B. F. Keith's: A fairly good bill this week judging from the laughter and applause. "Creation," a scenic production, headlining; business very good at this house. Lyric: Week of March 26-April 1, "Roseland Girls." Sally Ward Burlesque is very popular here. Strand: Legitimate house leased by Keith interests and now running Paramount program, filling the large theater nightly. King Baggot appeared here in connection with his picture, "Absinthe," at the Orpheum March 24-26, to packed houses. He was warmly greeted from all sides and made an address at the dinner tendered him by the Kiwanis Business Men's Club. Leaving here Mr. Baggot will go to Youngstown, Lima, Bucaris, and then into Indiana.

L. P. MORRIS.

CLAREMONT, N. H.

CLAREMONT, N. H. (*Special*).—Opera House: "Watch Your Step," March 27, delighted a large and appreciative audience; considered by many to be the banner attraction of the season.

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STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, March 23-24, Fred C. Whitney presented the new Strauss opera, "Boys Will Be Boys," the production scored an immediate success, the music was delightful and the military surroundings and stage red cross nurses added to the attractiveness of the opera. The cast of principals was especially capable and included Samuel Ash who won a genuine hit with his pleasing tenor voice, Nanette Flack, Dolly Castles, Juanita Fletcher, Tyler Brooke, Francis Lieb, and Lucille Saunders.

William Fox's big film production "A Daughter of the Gods," with Annette Kellerman. Packed houses prevailed entire week March 26-31. This week, Leo Dietrichstein in "The Great Lover," and "The Follies of 1917."

The patrons of vaudeville packed Proctors Grand, March 26-31, when one of the best bills of the season was presented. Burlesque of the most pleasing character was seen at the Empire for the week presented by Lew Hilton and the Million Dollar Dolls aggregation, including Alice Lazar, Grace Seymour, Bob Ferns, and Patrice Baker, who won favor with her song numbers. Business continues to capacity mark. Vaudeville and film features at the Majestic drew large crowds and strictly picture houses report heavy business.

GEO. W. HERRICK.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—Opera House: David Warfield in "The Music Master." Big business, seats being placed in the orchestra pit. Current week, Dolly Sisters in "His Bridal Night." Colonial: "Getting Married." All star cast headed by William Faversham and including Henrietta Crosman, Arleen Hackett, Charles Cherry, Lumsden Hare, Hilda Spong and Hugh Dilman. Current week, "Pierrot the Prodigal." Week of April 23, "Show of Wonders." Hippodrome: Good bill; Girlies Gambol. Prospect: "Pedro the Italian." Mary Louise Morrison, one of the leading players in "Very Good Eddie," has left the company and returned to New York, where her marriage to one of Broadway's leading actors will take place soon. "Mother Carey's Chickens," which had a five weeks' run at the Duquesne Theater is due at the Colonial week of April 9.

GEORGE B. MCKITTERICK.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—The Orpheum had Adele Blood week March 19, in a fine play and several other good numbers. Week March 26, the Alaska Trio, genuine ice skating novelty. Pat Rooney and Marion Bent. "Over the Garden Gate," by Myrl and Demar. The Lyric is showing, week March 26, Winston's Churchill's "Crisis," "Birth of a Nation," and "Intolerance," also drew big. Mme. Sturkow-Ryder, pianist at one of the concert halls presented a well patronized musical program. Loew's Lyceum gave "Merry Maids of Japan" with Jack Claire and Vincent Erne, "The Master Move," comedy playlet.

G. C. GIBBAM.

SPOKANE, WASH.

SPOKANE, WASH. (*Special*).—Auditorium: Two capacity houses greeted "The Princess Pat" March 19, 20. It was characterised the best comic opera that has played Spokane in several seasons. Blanch Duffield had the same part.

Homer Strong, colored, a Pullman porter, charged with an assault with a deadly weapon on an actor, George Rawls, early the morning of March 4 at the Northern Pacific station, was found not guilty and discharged in police court after a charge of assault against Monroe Manning, also colored, alleged to have been mixed in the fight, was dismissed. Strong testified that Rawls, Al Friend and another actor, all on Pantages time, jumped on him because he refused to put up a card table in the smoking room at 1:30 A. M.

ROBERT S. PHILLIPS.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Paderewski appeared at the Park March 28, playing to a big and appreciative house. An Alma Gluck concert at the Casino April 11. Olga Mishka of Russian Ballet fame, proved a winning headliner at Poli's, also Frank Harrington in "Wanted, a Wife," with a company of fifteen people. James Kearney, Vardon and Perry, Gertrude Barnes, Frank Wilbur, Ethel Clifton, Eddy Trio, Mabel Johnstone and LaFrance and Kennedy completed Poli's vaudeville bill. At the Plaza, a Bridgeport boy, Tasinaro, with his partner, Gabourney, in an acrobatic stunt. Dream Garden, the headliner, went big, but Four Haymakers (excellent quartette) brought down the house. Murphy, Nichols and company, Three Boys and a Girl, Walrod and Zell, Norton and Noble and a Keystone completed the program. Capacity business.

MARY SAYLES HANCORT.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—Lyceum: John E. Kellerd presented "Hamlet," "The Merchant of Venice" and "Macbeth" during his three performances March 20, 21. His interpretations of the famous Shakespearian characters were of the highest order of dramatic art. He was supported by an excellent company. Business light. George Cohan's "Hit-the-Trail Holliday," March 25, scored heavily, with good business. Frank Otto was thoroughly satisfactory in the name part and made a decided personal hit. Lola Merrill in the role of Edith Holden was also warmly received. Chauncey Causland and Howard Hull Gibson were both excellent in their character parts. Cyril Maude in "Grumpy," March 27, 28.

JOHN A. DUNCAN, JR.

DIXON, ILL.

DIXON, ILL. (*Special*).—Opera Theater (C. H. Eastman, manager): Henry Miller presents Edna Walton in "Daddy Long-Legs" and pleased very excellent business March 27. Family (L. E. Rorer, manager): First-class vaudeville and photo plays, with Clara Kimball Young in "The Common Law" leading; greatly pleased capacity business. Princess (George Slothower, manager): Excellent photo plays to good business.

H. A. ROE.

STOCK REPORTS

(Continued)

MAKES GOOD AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Academy (Bertram Harrison, director): It is rarely that one sees on the stage a more remarkable and more spontaneous hit than that made by Calvin Thomas his opening night with the Northampton Players, Monday, March 26. He came here as a stranger to take the place, as leading man (for the remainder of the season) of Selmer Jackson, who resigned to take an engagement in Des Moines. The attendance for his opening was large and included many students of Smith College. Within ten minutes after his first appearance Mr. Thomas had captured the house. When he left the stage after his first scene the applause was such that for two or three minutes the action of the play was stopped and at the end of the first act the audience was most demonstrative in its approval. Many flowers were sent over the footlights to Mr. Thomas, Miss Lorry and other members of the cast, all of whom gave a fine and generous support to Mr. Thomas in "Arms and the Girl." On Wednesday William Pringle, who was playing General Klaus, was taken suddenly ill and his part had to be taken by Charles Coghlan, who did well under the circumstances, reading the lines and yet conveying the part with dramatic instinct and considerable action. The company closes during Holy Week.

MARK K. BREWSTER.

"ARMS AND THE GIRL" IN IOWA

DES MOINES, IA. (*Special*).—Much interest was shown in the presentation of "Arms and the Girl," week of March 25, at the Princess, for it was in this play that Fay Bainter, former leading woman with the Princess for two seasons made her Broadway success. Elsie Rizer, as the girl, Ruth Sherwood, was most pleasing, and William Forestelle, the popular second man, in the Cyril Scott role couldn't have been better. Eleanor Brent, as the maid, Toinette, was a most pleasing and charming maid; Mrs. Morrison as Madame Carlin, never fails to make the most of any character she is given, and both Mrs. Morrison's and Miss Brent's French accent were perfect. Tamzon Manker as Olga Karnovitch, Jack Marvin as Jack Martin, Arthur Young as General Klaus, and Mr. Gebbert, a new member, as Von Elbe, Jerome Kennedy as Captain Schultz, were all adequate in the characters, especially Mr. Young as the German general. "Potash and Perlmutter" and "A Pair of Queens" underlined.

Selmer Jackson, the new leading man for the remainder of the season will make his first appearance in "Potash and Perlmutter."

KAHN.

PRIZE COMEDY FOR STOCK

MINNEAPOLIS, MINN. (*Special*).—"Hurry, Hurry, Hurry," the comedy written by LeRoy Arnold of Minneapolis, which won first prize in a local newspaper contest last year, in which there were 82 contestants from New York to Texas, has been proving a successful piece for college and high school class plays, as well as for stock productions. It was given a week's successful production by the Bainbridge Players at the Minneapolis Shubert Theater last season; the Hamline University Players of St. Paul will take it on the road the first week in April, and Central High School of Minneapolis gave it as their class play on March 29. "Hurry, Hurry, Hurry" has already been produced this season by six other high schools in Minnesota, and is to be produced this Spring by ten others throughout the state, as well as in Chinook, Montana, and La Crosse, Wis. The play will be published by Samuel French, New York, this Spring.

CAROLINE REEDS.

OPERA STOCK, KANSAS CITY

KANSAS CITY (*Special*).—Grand Opera House (W. J. Flynn, manager): The Opera Players' "Hawaiian Follie" last week was such a success that a new and second edition was put on for week March 25-31, which drew the best business the company has thus far enjoyed. Harry Fender and Josephine Dubois introduced several new and clever songs and dances, while Billy Kent, Matt Hanley and Dan Marble demonstrated further their capability of supplying plenty of comedy between songs. Sarah Edwards displayed some new gowns to advantage. "The Gingerbread Man" current week.

JACK MCCLEERY.

"LONESOME PINE" IN ST. JOE

ST. JOSEPH, MO. (*Special*).—The Dubinsky Brothers Stock company, week of March 25-31, presented "The Trail of the Lonesome Pine." Eva Craig and Ed Dubinsky had the leading roles and were enthusiastically received. Barney Dubinsky as Bob Berkley, Wallace Grigg as Uncle Mally Bean, Frank C. Meyer as Judd Tolliver, and Aldrid Pierce as Dave Tolliver were all splendid. The stage setting was unusually elaborate and realistic. Business excellent.

JOHN A. DUNCAN, JR.

NAYLOR CO., NEW BRITAIN

NEW BRITAIN, CONN. (*Special*).—Business increased with a bound at the Lyceum with the production of "A Gentleman of Leisure," by the Walter Naylor Players. Ralph Murphy was excellent in the title role, and good performances were given by Philip Quin, Harry Brown, Virginia Perry and Margie Dow. Current week, Dorothea Antel returns to the cast in the title role of "Little Peggy O'Moore."

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"SEVEN DAYS" IN SOMERVILLE

SOMERVILLE, MASS. (*Special*). — In "Seven Days," the offering week of March 25-31, the Somerville Theater Players, greater Boston's only stock company, were seen in one of the big comedy hits of the season. Each and every member in the cast seem to be cast to particularly fine advantage and with the excellent manner in which Director Weston staged the play the result is pleasing both to the eye and ear. Arthur Howard, Adelyn Bushnell, Grace Fox, Edwin Bally, John Dugan, Brandon Evans, Rose Gordon, Jack W. Lewis, Dorothy Beardsley and Elbert Benson all get into the spirit of the thing and capacity audiences the week out will no doubt be loud in their praise of this excellent offering. Holy week, "St. Elmo."

CLYDE E. MCARDLE.

STOCK IN TABLOIDS

CORY, PA. (*Special*).—At the Rex Theater week of March 26, the LaRene Players appeared, offering tabloid versions of plays interspersed with real vaudeville. It is about as neat an aggregation as may be found anywhere on the road, and Manager LaRene is justly proud of his company. Business was good all week. Manager Parker of the Rex, has booked Joseph Sheenan in "Il Trovatore" for April 27. Florence Smith is now pianist at the Rex.

M. J. BERLINER.

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REPORTS FROM MIRROR CORRESPONDENTS

PHILADELPHIA

PHILADELPHIA (*Special*).—The week before Easter is usually a quiet one in the Quaker City, no new attractions appearing until after Holy Week. This year two of the down-town houses are dark, fortunately for a MIRROR correspondent who has just lost his appendix and can go out only two nights a week. The Broad is dark, "Treasure Island" closing its successful local engagement. The lights are also out at the Adelphi, "The Beautiful Unknown," a new Straus operetta having closed March 31. "Have a Heart," which has had such a splendid run at the Forrest, due to the presence in the cast of a local favorite, Taurston Hall, is in its final week. Easter week the playhouse will be occupied by the Mask and Wig Club, the undergraduate dramatic club of the University of Pennsylvania, who will give their annual musical extravaganza. This year's show is "Rip Van Winkle."

"Katinka," at the Lyric, featuring T. Roy Barnes, is in its final week.

At the Garrick the best business in town continues to be done by "Fair and Warmer," which has settled down to an engagement to last as long as business continues so good.

At the Stanley, "Broadway Jones," the first of the new George M. Cohan's film plays had its first local presentation to a capacity house all week.

Howard Shelley's new play, "The Family Tree," continues as the current attraction at the Little Theater.

J. SOLIS COHEN, JR.

PITTSBURGH

PITTSBURGH (*Special*).—"Pierrot, the Prodigal," was the attraction at the Alvin week of March 28. It is many years since Pittsburgh has seen a real pantomime. The acting was good and the piece well staged, while the musical accompaniment proved a redeeming feature. Anna Held in "Follow Me" April 2-7. The Dolly Sisters in "His Bridal Night," at the Dixon March 26-31, proved very entertaining. The Dolly Sisters however, are the show. "Everywoman" followed.

Nan Halperin was the headliner at the Davis and certainly is deserving of the name. The California Boys' Band stirred the patriotism of the audiences, and the other acts were all up to the usual standard. Ned Wayburn's "The Girlies' Gambol" is the headliner April 2-7.

"For the Man She Loved" played a return engagement at the Lyceum and drew largely. The cast was adequate. "Her Unborn Child" will be at this house April 2-7 for the approval or disapproval of the clientele. Sam Howe's big show drew good houses at the Gayety week of March 28 and was an all-around pleasing offering. Both the Academy and the Victoria had fair bills. "The Barrier" will end its engagement at the Pitt April 7, although doing good business to make way for Geraldine Farrar in "Joan, the Woman." The Farrar film will be given an elaborate setting at the Pitt.

D. J. FACKINER.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—Leo Ditrichstein was superb as "The Great Lover" and every member of the cast is an artist of a high order. The play was very much liked and large audiences attended each performance at the Star March 26-31. Week April 2, Griffith's "Intolerance."

"The Flame" was produced at the Teck March 26-31, and was well worth seeing. Richard Gordon as Wayne Putnam, and Marion Coakley as Pamela Cabot, filled their individual roles splendidly. Week April 2, the photo drama, "Mother of France."

"The Bohemian Girl" was delightfully sung to large audiences at the Majestic March 26-31, by the Aborn Opera company. Week April 2, "Birth Control."

Jack Norworth at Shea's March 26-31, headliner; special attraction, John B. Hymer and company in "Tom Walker in Dixie."

Hundreds of friends and admirers of Etta Pulard packed the Gayety March 26-31. Miss Pulard appeared with George Stone in the "Rag Doll in Ragland." Week April 2, "Maids of America."

The vaudeville attractions at the Olympic March 26-31, delighted its audiences. The headliner was "Top-of-the-Andes," a miniature musical comedy.

McKay's "Scotch Revue" led the bill at the Academy, March 26-31. Another feature was the "Swiss Song Birds."

J. W. BARKER.

DULUTH, MINN.

DULUTH, MINN. (*Special*).—Lyceum (J. L. Morrisey, manager): Burlesque, "Monte Carlo Girls," for three days, beginning March 25. Frank "Rags" Murphy and the Zeppelin chorus are the newest features. Friday and Saturday, March 30, 31, "The Princess Pat" drew big houses. Blanche Duffield, Oscar Figman, Ben Hendricks and Eva Fallon are in the cast. The next big attraction will be "Robin Hood," with last year's cast, including Miss Ivy Scott, prima donna. "Robin Hood" will play for three nights, beginning April 5.

Orpheum (Arthur B. White, manager): The bill week of March 25 was good and played to full houses, probably due to its great variety. Servais LeRoy and his company, magicians, were the headliners, with an act full of novelty. A playlet, "Peggy," featuring Clayton White; the Barry Girls, and "Blue" Bert Kenney were other features of the bill.

New Grand (Frank Phelps, manager): The bill ending March 25 was headed by the Four Nightons and Weber and Elliott. Opening March 26 "The Five Sweethearts" headlined the bill with singing and piano playing. Christy and Griffin and Harry Watkins added comedy and variety to the performance. Capacity houses.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—"Intolerance" to three good houses at the Lincoln Square Theater March 19, 20. "Fair and Warmer" pleased a fairly good house March 23, this being a return engagement. "Princess Pat" was the attraction March 24 and played to a small matinee, but they had a good house at night performance. "The Million Dollar Doll," which was to have played here March 29, canceled, and this leaves the house dark until April 9, when "Sybil" will be the attraction.

PERCY S. EWING.

TORONTO, CAN.

TORONTO, CAN. (*Special*).—All attractions named were played week of March 19-24. Royal Alexandra: "Stocks and Stockings," to poor attendance. The author has mistaken speed and dodging in and out of doors for comedy instead of witty lines and good situations. George Parsons is featured, why, no one found out as yet. Every member of the cast, including the featured comedian, was ill at ease and no one knew the lines.

Grand Opera House: "In Walked Jimmy," to good business. George Summers as Jimmy is a delight with his bland, but lovable, smile and eternal sunshine. Company good all through.

Shea's: Probably the poorest bill ever seen at this house. "Girlies Gambol" was beautifully costumed, but the players were poor. Felix Adler, who is featured, used all his old monologue nonsense. Motor Boating, another featured number, proved a very poor offering. One number only is worthy of note and that is Al Gerard and his clever little partner, Sylvia Clark. Good business.

Loew's: Good bill, with Harry Brooks in "The Old Minstrel Man" the principal feature. Fiddler and Skelton score well, but they need new material. Other acts fair. Large attendance at both theaters.

Hippodrome: Fairly good bill, with Bobby Heath's Revue being the chief number. Good business.

Massey Hall: Ysaye, to a very distinguished audience; famous violinist played better than ever and delighted one of the largest audiences of the season.

GEO. M. DANTERE.

KANSAS CITY

KANSAS CITY (*Special*).—Shubert (J. B. Fitzpatrick, manager): William Hodge in "Fixing Sister," week of March 25-31 to fair business. This week, "Intolerance."

Orpheum (Lawrence Lehman, manager): Nat C. Goodwin headlined week of March 25-31, while Elsie Ficer and Dudley Douglas divided second place with George Nash and company. Others on the bill were Foster Ball, Millicent Mower, Zeda and Hoot, Herbert Clifton and Julia Hay and company. Business good.

Empress (W. J. Timmons, manager): Winston's celebrated Water Lions and Diving Nymphs, along with Joe Roberts and five other good acts drew big houses all last week. Globe (Cyrus Jacobs, manager): Usual good vaudeville to the usual good business. Gayety (George Gallagher, manager): "Bowery Burlesquers," with Billy Foster and Frank Harcourt. Big houses at every performance. Century (Joseph Donegan, manager): "Mischief Makers" with Rosell, to good business week of March 25-31. Garden (W. H. Quigley, manager): Week of March 25-31, "Smart Set." Underlined: "The Shepherd of the Hills." Convention Hall (L. W. Shouse, manager): Boston National Opera company. "Aida," "Faust," "Iris" and "Tosca."

J. R. MCCLEERY.

MONTREAL

MONTREAL (*Special*).—Sir Herbert Tree in "Henry VIII" played a return date at His Majesty's March 26-31. The cast is the same as when played here earlier in the season, with the exception that Sidney Greenstreet replaces Lyn Harding as King Henry and gives an extremely artistic performance. Andrew Mack in songs, stories and recitations, is the headliner at the Orpheum. Rich and Burt contribute a prettily staged dancing act, and Arthur Havel and company do some good knockabout work in a playlet entitled "Playmates."

"Papa," a most amusing farce was the bill at the National Francais, with C. Scheler as the lively papa. M. Cintry as his son. J. P. Filion as the parish priest and Blanche David as Georgina, all scored. Classical dances and the singing of Robert Regnier, a French-Belgian singer, are the chief items at the Francais. "The Globe Trotters" are doing a good business at the Gayety. Work of the new Loew Theater is progressing. Edith Wynne Matthison gave a recital at the Ritz Carlton March 29, for the benefit of the Y. M. C. A. Her program of recitations was large and varied.

W. A. TREMAYNE.

HOUSTON, TEX.

HOUSTON, TEXAS (*Special*).—Majestic: Week beginning March 25, "A Terpsichorean Kvolution," executed by Charles Grohs, Dottie King and Mlle. Portzer. Their number is the last on the bill, but deserves much credit. Harry Tate's "Fishing" is described as A Smile! A Laugh! A Yell! of mirth. This offering went good with the house. The most tremendous hit in months is being scored by William De Mares and Estelle Collette, who bill their offering as "A Mirthful Rhapsody of Vaudeville Tid Bits." Kenny and Hollis are the original college boys and present a new and mirthful act entitled "Freshy's Initiation." Lotta Gruper is a singing comedienne who is a big hit. "Prosperity," a formula of content, is from the pen of Hugh Herbert and is presented by a notable cast, including Ezra Mathews. Jack and Kitty Demaco depart from standard acrobatic offerings in "The Garden of Recreation."

Prince: Klotz and Nash continue to delight with their novelty singing act. Henella and company is the headliner and still mystify with an abundance of new tricks. The Whirlwind Hagens offer nothing new in their dancing sketch. The Welling-Levering troupe, comedy cyclists, produce a shower of hilarity.

Cozy, Queen and Zoe, moving picture houses, crowded.

HERBERT GORDON.

BELFAST, ME.

BELFAST, ME. (*Special*).—Colonial: "Pinafore" (local), assisted by Ogarita Rose as Josephine and petite Doris Sweatt as Tom Tucker. All parts were admirably sustained, and the chorus of fifty voices well drilled. The dancing of Miss Sweatt as Midshipmite was the feature of the evening. S. R. O. sign was hung out early in the day.

A new company was formed March 26, to be known as Belfast Theaters, Incorporated, with the following officers: William R. Williamson, of Augusta, president; W. J. Dorman, treasurer; Geo. Thompson, clerk. First-class pictures and stage performances will be given at the Colonial, and the Opera House will be used for dances, basket ball etc. The public will benefit in every way by this new arrangement.

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PROVIDENCE, R. I.

Providence, R. I. (*Special*).—Emery, March 26-28: Attractive bill. Mr. Wilson, the comedian, assisted by Frank Hurst and Dolores Saurez, in a comedy sketch; the Doris Lester Trio presented "A Breeze That Blew"; Ronair Ward and Farron, comedy sketch, "On the Beach"; Hall, Ellsworth and Merrick in a tripie alliance of comedy and songs; Mlle. Therese and company, with her trained dogs. Before the vaudeville portion of the bill started Col. Anthony Dyer was introduced by Manager Toohey and made an appeal for membership in the Red Cross. The usual pictures complete the bill. Attendance good.

The program at Keith's March 26-31 was an excellent one throughout. The principal feature was a tabloid comedy, "Peacock Alley," presented by Elwood Bostwick, Vivian Blackburn and associate players, Hortense Clements, Mr. Bostwick, Walter Bellows, Dorothy Gibson, Frank Ford, William Edwards, Jr., Elmer Buffham, Miss Blackburn, Estelle Morton, Louis Nelson. Mr. Bostwick is well known in Providence, having been manager of the Imperial Theatre now the Colonial, and also manager of the Eastern Film Company. Others on the bill: The Four Aitkens, novelty contortionists and roller skaters; Myrtle Young and Jack Waldron in songs and dances; Phil Kelley and Joe Galvin, "The Actor and the Italian"; the musical comedy star, John E. Henshaw, and the dainty ingenue, Grace Avery, presented "A Vaudeville Table d'Hote."

Colonial, March 26-31: Babe La Tour headed the "New Bon Tons." In the company are Gladys Parker and June Le Veay, whose work is a life-saver for the production. Babe is the same live wire. Others are Leo Hoyt, Lester Allen, George F. Reynolds, Edward Simmons, Dora Montell, Martha Horton and a large chorus.

Providence Opera House, March 26-31: "Experience" was here again and played to an extra large and delighted audience at every performance. It was first seen here Jan. 3, 1916, and played to crowded houses for eleven performances in one week. The company consists of George V. Hobart, Conrad Nagel, Margot Williams, Dorothy Newell, Doris Moore, Jean Moyer, Francis Richards, William Ingersoll, Fraser Coulter, Olga Newton, Marie Horne and Jane Gilroy. Attendance extra good.

Elmer C. Smith.

COLDWATER, MICH.

Coldwater, Mich. (*Special*).—Tibbits Opera House: Among the attractions that have appeared here to capacity business since the holidays are John Cort's "Princess Pat," "Peg o' My Heart," Selwyn and Co.'s "Fair and Warmer," Cohan and Harris's "It Pays to Advertise," Joe Weber's "The Only Girl," "The Birth of a Nation," "The Million Dollar Doll," "Broadway After Dark," "Mutt and Jeff's Wedding," "The Crisis," "The Girl Who Smiles," "The Daughter of the Gods," Lyman Howe's "Travel Festival," "Dream Girl o' Mine," Nazimova in "War Brides," "20,000 Leagues Under the Sea," etc. A thousand-dollar canopy will be added to the front of the house this Spring and a new asbestos projecting room with the most modern equipment. April 2 indefinite Spring engagement opens with a stock company.

Phyllis Jackson.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

Milwaukee, Wis. (*Special*).—The Orpheum has returned to legitimate for a week, March 26, showing the birth-control play entitled "Never Born." The cast is small, but the play was well rendered and the attendance exceptionally good. Contrary to the policy adopted by the local board of movie censors, the play was advertised for "Women Only" at matinees. The feature at the Merrill this week is "The Barricade," with Mabel Taliaferro. The Alhambra is showing Jack Pickford in "The Dummy."

The bill marking the debut of Manager Jack Yoe as manager of the Crystal is headlined by Maximillian and Martin, illusionists; Moss and Frye, colored comedians; Nancy Fair, with songs, and Herbert's five water lions. The bill is well arranged and the attendance continues normal. "Graustark" at the Shubert week of March 26 with the same cast.

Louis Mann headlines the Majestic bill and has proven quite a drawing card owing to his numerous appearances here on the legitimate stage. He is appearing in "Some Warriors." The balance of the Majestic bill is of the standard good quality and the attendance continues pleasingly normal and frequently capacity.

At the Empress Mark Lea's stock company is presenting the usual two-act comedy with the same cast. Velma Addison has been added to the cast and is proving successful with the patrons of the house.

Gus Edward's Musical Revue is once more the leading act at the Palace, having been re-engaged by request. Ralph Dunbar's White Hussars have also been re-engaged for the second half-week, and the balance of the bill is made up of the usually good acts. Attendance good. "Sybil" is playing at the Davidson, with Wilda Bennett.

Jack Yoe, former manager of the Orpheum Theater, and a local attorney, Mr. Gross, have leased the Crystal Theater for a period of years, thus taking it out of the hands of the Saxe Amusement Enterprises, under whose control it has been for many years. This change was made owing to The New Miller Theater coming into the direction of the Saxe Enterprises. During the opening week many floral decorations adorn the stage, sent to the new management with wishes of good luck. The plays will be the same as previously, vaudeville and a motion picture weekly.

Mrs. Fiske in "Erstwhile Susan" and "Fair and Warmer" are booked shortly for the Davidson.

With the opening of the New Miller Theater April 7 Milwaukee secures an addition to its theatrical world of much importance. The Miller will have a seating capacity of 1,850, located on the lower floor, mezzanine floor and balcony. Smoking will be permitted during the performance on the mezzanine floor. Three performances daily and four on the week end will be the policy. The house is most beautifully decorated and so arranged that none of the seats are far from the stage, the upper floor overlapping the lower to some extent, bringing the audience closer to the players. The program will consist of six acts of vaudeville of the Pantages program booked by Walter Keefe, of New York, and Frank Doyle, of Chicago; program to be changed weekly. An eight-piece orchestra will supply music under the direction of Glenn Crum, formerly of the Crystal, where he has played for many years.

Wm. Gray, for some five years successful manager of the Crystal, Milwaukee's first vaudeville house, will take charge of this new theater with Chas. Braun, also formerly of the Crystal, as his assistant.

Joseph A. Kiss.

ANN ARBOR, MICH.

Ann Arbor, Mich. (*Special*).—Thirty thousand seats have been sold for the Ann Arbor May Festival for May 2-5, to be held at the Hill Auditorium. Twelve stars of grand opera will take part, with a chorus of five hundred voices and a child's chorus of two hundred. This is one of the world's finest auditoriums, seating over five thousand people. As it has been built but a few years, it is the most modern building of its kind in the United States. The stars are Amelita, Galli-Curci, Fay, Homer, Margaret Matzenauer, Christine Miller, Morgan Kingston, Giovanni Martinelli, Giuseppe de Luca, William Wade Hinshaw, Gustaf Holmquist, Ethel Leginska, Richard Keys Biggs, Albert A. Stanley and Frederick Stock, conductors, of the Chicago Symphony Orchestra (seventy men). The May Festival, held in Ann Arbor for the past number of years, is one of the finest musical events in the country.

Whitney Theater: Michigan Union Opera pleased large audience with S. R. O. business. Don McIntyre presented "Alone at Last" March 31.

Majestic (Frank O'Donnell, manager): Educational Pictures, March 26-28, followed by the famous Ross Brothers, Arthur Silber and Eva North, Madame Marion, Sherman, Van and Hyman, three clever entertainers in vaudeville. Color Gems with five beautiful women in art poses finished a pleasing program, March 29-31. Knute Erickson and company in "He's in Again." Leading people in this musical comedy are Eleanore Bergere, John Ward Kett, Gladys Williams, Louise Carter, and Knute Erickson. Manager Frank O'Donnell will close the most successful season April 7 and open with pictures April 8 for the summer.

Orpheum (Fred Wuerth, manager), Arcade (Moran, manager), Rae Theater (Stanchfield, manager), Columbia (Mullison, manager), are all doing a good business with pictures. Wuerth Theater will open some time in May.

DeWitt C. Millen.

LITTLE ROCK, ARK.

Little Rock, Ark. (*Special*).—As a surprise to his "home town" Ernest Evans, the former Little Rock youth now appearing on the program of the Majestic Theater for the first half of the week, announced Monday, March 26, his engagement and approaching marriage to Miss Helen Post Standley, New York heiress and niece of the late C. W. Post, of Battle Creek, Mich. Miss Standley is the guest at the Marion Hotel of Mrs. Thurston Williams, of Hot Springs, Ark., and her fiance, Mrs. Williams was formerly Miss Louise Evans of Little Rock, sister of Mr. Evans. After filling the engagement the first three days of the week, March 26-28, they will motor to Hot Springs, where they will remain as the guests of Mrs. Williams through Sunday, when Mr. Evans goes to Birmingham, Ala., to fill an engagement. The Majestic has had all seats reserved for every performance while Mr. Evans is playing here. Manager Fielder says the business is better than he has ever enjoyed before.

C. H. Duttlinger.

INDIANAPOLIS

Indianapolis (*Special*). — Large audiences greeted Raymond Hitchcock, a great favorite here, with a hearty welcome in "Betty" at English's March 22-24. Another welcome was waiting Joseph Santley, who is almost one of us since his stock engagement here a few Summers ago, when he became one of the most popular players ever known here in stock. Since that time he has been seen as a star in "When Dreams Come True" and "All Over Town," always to delighted audiences. He still dances divinely and carried off the acting honors of the comedy. Ivy Sawyer, dainty and winsome, made a most charming Betty and scored in her songs, particularly in "Poor Butterfly." Altogether it was a most agreeable and entertaining performance that brought forth flattering applause for the star and his excellent company. "Intolerance," seen here earlier in the season, returned for a second week's showing March 25-April 1. "Heroic France" (film), April 2-7.

The Shubert-Murat carried over the Annette Kellermann picture, "A Daughter of the Gods," for a second week, March 26-April 1. Al Jolson in "Robinson Crusoe, Jr.," week of April 2.

At Keith's, week of March 26, Sophie Tucker and her Five Kings of Syncopation literally stopped the show at every performance, so great was the enthusiasm and the desire to hear just one more song. It was one of, if not the, biggest hits Miss Tucker ever made here. Aside from the headliner and Fay, Two Coleys and Fay in "960 Seconds of Vaudeville," who went big, the balance of the bill was just fair, and included the Gray Trio, Clairmont Brothers in a revolving-ladder act that was great, Toney and Norman, Louis Sterpe and Mr. and Mrs. Arthur Cappelen in "Our New Girl."

Walter Lawrence in "Come Back to Erin" was the popular attraction at the Park week of March 26, followed by James Kyrle MacCurdy in "Pedro the Italian," week of April 2.

"The Snare," which was booked for a half-week's engagement at English's March 15-21, played the opening night, and the next day Ad Mirler, manager of English's, closed the show and the company returned to Chicago. They had given but a single performance at Gary, Ind., before playing English's.

Granville Barker, actor, playwright and producer, spoke at the Propylaeum before the Contemporary Club and their guests March 23 on "Why Worry with Art?"

Pearl Kirkwood.

DES MOINES, IA.

Des Moines, Ia. (*Special*).—Berchel Theater (Elbert & Getchell, managers): "Sybil," with Brian, Cawthorn and Bennett, was greeted by capacity house March 22 and was pronounced by far the best of the season's offerings. Wilda Bennett is a most dainty and charming actress. Joe Cawthorn and Donald Brian are both very popular here.

"Hit-the-Trail Holliday" March 16, 17, with Frank Otto in the lead was greeted by good houses. "The Lilac Domino," March 15, pleased a good house.

Fred Irwin's Majesties, featuring Florence Bennett, is the burlesque offering for current week. Underlined, "Experience," Rose Stahl in "Our Mrs. McChesney," Mrs. Fiske in "Erstwhile Susan" and "Intolerance" for an early showing in April.

Empress (Elbert & Getchell, managers): "A Trip to the Sky" toplines the bill for current week, with California Dancing Girls, Fletcher, Sherman, Hobson and Beatty, Jolly and Wright.

Orpheum (Geo. Sackett, resident manager): Dorothy Shoemaker and company headlines a well-balanced bill, with Marion Harris, Milt Collins, Willing Jordan, Frank and Tobie, "The Age of Reason" and Dolores Vallecita with her Indian leopards.

The Garden and Majestic are showing photoplays to big business.

The Boston Opera company at the Coliseum April 12 in "Faust," with Maggie Teyte and Riccardo Martin singing the leads. New York Symphony Orchestra March 29.

Kahn.

MINNEAPOLIS

Minneapolis, Minn. (*Special*).—"Fair and Warmer," play written by Avery Hopwood, and with the Chicago company practically intact, headed by John Cumberland, the creator of the part of Billy Bartlett, played to good business week of March 19 at the Metropolitan Opera House. "The Bird of Paradise" is making its annual appearance at this theater, opening its week's engagement Sunday night, March 25. The company, headed by Olin Field, is not up to the standard set by companies playing here in previous years, nevertheless is playing to the usual capacity houses which have greeted the attraction heretofore. It is the fifth season that "The Bird of Paradise" has played in this city. "Her Unborn Child," week of April 1; William Hodge in "Fixing Sister," week of April 8.

At the Shubert big successes of former years are still in vogue. "Erminie," with Frank Moulan and Raymond Crane as the two thieves, was the offering of the Bainbridge Light Opera company week of March 18, while the current bill is an artistic production of the old-time favorite "The Prince of Pilsen." Week of April 1, "Sweethearts."

Caroline Beebe.

STAMFORD, CONN.

Stamford, Conn. (*Special*).—The Stamford Theater has recently been including feature pictures in its offerings, among which have been Mary Pickford in "The Poor Little Rich Girl," "Robinson Crusoe," and for March 26-28 Annette Kellermann, in "A Daughter of the Gods," drew enormous houses. The Crescent has reopened under new management.

Roy H. Wisdom.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: Lida Kane, the great popular favorite of the late Malley Denison Stock company, was the big drawing card March 26-31 in a one-act comedy, "His Son-in-Law," supported by Thomas Shever, Chas. Richards and Miss Kane's daughter, Viola Kane. On the opening night Miss Kane received five baskets and several bunches of flowers, two strings of real pearls and a gold mesh-bag. It was a great night for the favorite player. Others: Frolicky Girls company; Harry Brooks and company, in "The Old Minstrel Man"; The Three Ruby Girls; The Three Tones; Knight and Carter; "The Mystery of the Double Cross"; Ford Sterling in "Stars and Bars"; Kathlyn Williams, in "Out of the Wreck"; Mozart and company; Hall, Ellsworth and Merrick; Rosaline, Ward and Farron; Ollie and Johnny Vane; "The Great Secret"; Fay Tincher, in "The Lady Drummer," and Marie Doro, in "Castles for Two," to S. R. O. Academy: Ruth Stonehouse, in "The Allstar Case"; Henry B. Walthall, in "The Truant Soul"; Norma Talmadge, in "Panthea," and Mary Pickford, in "Hearts Adrift," March 26-31, to large attendance.

Savoy: Again this theater closed its doors March 26. It is rumored that it will reopen Easter Monday, April 9, with a new stock company. Alice Gilmore, Ruth Bryan and Adrian Gordon appeared in a well-written one-act comedy, "Putting on Airs," with great success at the Savoy week ending March 24.

Plaza, Palace, American, Star, Globe and Lyric playing to large attendance with feature photoplays.

Work on the new Empire Theater will start April 2, and it is the intention of Manager Spits to open on Labor Day. The house will be one of the best in New England.

W. F. GEE.

CINCINNATI

CINCINNATI (*Special*).—Taylor Holmes, in the clever comedy, "His Majesty Bunker Bean," closed the regular season at the Lyric week of March 25-31. It is a pity the crowds were not larger. No more delightful entertainment has been offered Cincinnati theatergoers this season. Special mention is due to Maud Hanaford as The Flapper. She was "just perfectly delicious" throughout the performance, and we just "perfectly" knew that she would be from the very first time she stepped on the scene. Pell Trenton, as "the greatest left-handed pitcher the world has ever known," was extremely convincing, and Charles Abbe as Pops added much to the success of the production. The rest of the cast was adequate.

By special request, on Monday evening Taylor Holmes gave Rudyard Kipling's famous poem, "Boots," after the final curtain of "His Majesty Bunker Bean." It created a good impression.

B. F. Keith's "Spring Festival Show," which opened March 25, has proved to be an exceptionally strong one. A dramatic sketch, "The Coward," in which Lillian Kingsbury is featured, proved interesting, although there may be differences of opinion about the theories it advances. Sam Chip and Mary Marble, in "The Clock Shop," a musical fantasy, is one of the bright features of the bill. Rudinoff scored a hit with his smoke painting and whistling act.

WM. SMITH GOLDENBURG.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Crisis" was screened at the Majestic March 26-31 to good business. House dark April 1-6, Holy Week.

Keith's is still doing great business. The bill March 26-28 included Austin Webb and company in a fine playlet; Joe Keno and Rose Green, clever singers and dancers; Carl Emmy and his canines, offering a delightful act; Bolger Brothers, banjoists; Van and Carrie Avery, in a funny sketch, and Billy K. Wells with funny sayings. March 29-31, Harry Antrim and Betsy Van, Kathryn Dahl and Charles Gillen, Will Archer and company, White Trio, Mabel Burke, and Billy Bouncer's Circus.

"The Military Maids" drew large houses at the Academy of Music March 26-31. It was a good bill and Will Ward is one of the best German comedians on the stage. Martha Pryor is also clever. A real good act in the olio was "An Ace in the Hole." Pat White's "Gayety Girls" April 2-7.

Edward M. OKeefe, formerly orchestra leader at Keith's, has gone to his home at Salem, Mass.

WALTER C. SMITH.

TOPEKA, KAN.

TOPEKA, KAN. (*Special*).—Grand (Roy Crawford, manager): A line party consisting of 250 Shriners attended the performance of Al. G. Fields's Minstrels March 21, causing the S. R. O. sign to be displayed and standing room was at a premium. At the close of the entertainment Mr. Fields was given a reception by the local Shriners in the Masonic Temple, just over the Grand Theater. Supper was served, after which Mr. Fields responded to a toast. "Hit-the-Trail Holliday," March 26; "Idle Wives," March 27-29; Cyril Maude in "Grumpy," March 30.

Novelty: High-class vaudeville and pictures.

Orpheum (G. L. Hooper, manager): It was necessary to lock the doors a few minutes past seven to keep the crowd back for the special performance in which the local Modoc Club appeared. By request, the management arranged for one additional performance on Saturday. B. P. Bartlett, basso, gave several very pleasing numbers. Tom Powell, impersonating Harry Lauder, made a decided hit. Dr. F. A. Koester, magician, delighted with wonderful feats. The augmented orchestras of the Modoc Club and the Orpheum, under the direction of I. Feiestein, proved to be a real treat, as did the singing of the Modoc Club.

Iris (Joe Ristein, manager), Cozy (Ruth Wright, manager), Gem (C. A. McGuigan, manager), all report excellent business.

High School Auditorium: Operetta, "The Little Tycoon."

H. J. SKINNER.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—"Very Good Eddie" at the Samuels, March 27, thoroughly pleased a well-filled house. Managers Foster and Waters are showing motion pictures between the legitimate attractions and have some high-class films booked for the remainder of the season.

The Bijou has finished the filming of "A Romance of Jamestown," played by an all local cast; the picture will be shown at the house in the near future. The work, under the direction of the M and M Motion Picture Company, has attracted much local interest. The Bijou's Children's Saturday matinees still continue to draw big houses. At the recent showing of "A Modern Cinderella," given under the auspices of the Woman's Suffrage League, the mayor issued a permit allowing the manager to admit children under sixteen without guardians. Manager LaCroix is putting on some of the biggest film attractions shown in the city, in one of the smallest houses, and is doing it with great success.

A. L. LANGFORD.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX. (*Special*).—Grand Opera House: "The Birth of a Nation," Feb. 21-25, repeated its former success. Julian Eltinge, in "Cousin Lucy," Feb. 26, 27, was more pleasing than ever, and delighted well-filled houses. "Civilization," Feb. 28-March 5. Cyril Maude, in "Grumpy," first time here, March 6, 7, pleased splendid houses; "September Morn," March 17, 18, to fair business; "Flora Bella," March 24, 25, with Florence Webber, well remembered when last seen here in "Naughty Marietta," well received. Otis Skinner, in "Mr. Antonio," April 5; "Daughter of the Gods," April 8-12, with Annette Kellermann.

Miss Emma Bunting has been ill here for the past six weeks with a nervous breakdown and la grippe. The Bunting company made quite an impression playing "Alias Jimmy Valentine," March 19, 20, in the face of the fact that Miss Bunting was not with the company, which proves that a good stock company can always find good business in San Antonio. Miss Bunting is much improved in health and expects to return to work soon.

HADEN F. SMITH.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Poli's: Two unusually strong bills week of March 26 to big business. "The Miracle" was the headliner and scored heavily. The others: Ed Morton, Conroy and O'Donnell, Lorraine and Crawford, Brooks and Oakley with "Mutiny" and Virginia Pearson in "Sister Against Sister" for the photoplays. At the Majestic the "Grown-Up Babies" held the boards the entire week of March 26 to excellent business. The Strand and Regent are showing some of the recent releases in films to splendid houses.

C. B. DERMAN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.

BATES, Blanche (T. H. Hunter, Inc.): Boston March 19—indef.

BIRD of Paradise (Oliver Morosco): St. Paul 1-7.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BOSOM Friends (Lew Fields): N.Y.C. March 9—indef.

BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.

CAPTAIN Kidd Jr. (Cohan and Harris): Bklyn. 2-7. Newburgh 9, Poughkeepsie 10, Danbury, Conn. 11, Norwich 13, New London 14.

CASE of Lady Camber, (Chas. Frohman, Inc.): N.Y.C. March 26—indef.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9-April 14.

CINDERELLA Man (Oliver Morosco): Chgo. March 11—indef.

CLARKE, Harry Carnog and Margaret Dale Owen: Empire Theater, Calcutta, Ind.—indef.

COME Out of the Kitchen (Henry Miller) N.Y.C. Oct. 23—indef.

DALY, Arnold (David Belasco): N.Y.C. 9—indef.

DITRICHSTEIN, Leo (Cohan and Harris): Springfield, Mass. 4-6, N.Y.C. 9-14, Newark, N. J. 16-21.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Springfield, Mass. 9-14.

EVERYWOMAN (Henry W. Savage): Youngstown, O. 4, Canton 5, Alliance 6, Steubenville 7, Pittsburgh 9-14, Johnstown 16, Morgantown, W. Va. 17, Punxsutawney, Pa. 18.

FAIR and Warmer (Selwyn and Co.): Milwaukee 1-14. Indianapolis 16-21.

FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.

FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.

FERGUSON, Elsie (Klaw and Erlanger): Bklyn. April 2-7. Phila. 9—indef.

FLAME, The (Richard Walton Tully, Inc.): Toronto 9-14, London 16, Hamilton 17, 18.

FUGITIVE, The (Oliver Morosco): N.Y.C. March 19—indef.

GARDEN of Allah (The Lieblers): Boston 9—indef.

GETTING Married (Wm. Faversham): Phila. 9—indef.

GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.

GIRL Without a Chance (Eastern, Robert Sherman): Stamford, Conn. 4, Willimantic 5, Pittsfield, Mass. 6, 7, Walden, N. Y. 9, Stroudsburg, Pa. 10, Allentown 11.

GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—indef.

GRAHAM, Oscar: Duncan, Okla. 4, Hobart 6, Granit 8, Erick 9, Shamrock, Tex. 10, Sayre, Okla. 11.

GRASSHOPPER, The (B. Iden Payne): N.Y.C. 9—indef.

GREAT Divide (Henry Miller): N.Y.C. 2-7, Bklyn. 9-14.

GUILTY Woman (Myro Producing Co.): Phila. 26-April 7. N.Y.C. 9-14.

HER Unborn Child (Co. 1: Gazzolo-Gatts and Clifford, Inc.): Buffalo 2-7, Pittsburgh 9-14.

HER Unborn Child (Co. 2: Gazzolo-Gatts and Clifford, Inc.): Paterson, N. J. 2-7, Reading, Pa. 9, 10.

HER Unborn Child (Co. 3: Gazzolo-Gatts and Clifford, Inc.): Minneapolis 2-7, Dav-

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export, Ia. 8-10, Moline, Ill. 11, 12, Rock Island 14, 15, Galesburg 16-18.
HIT-the-Trail Holliday (Cohan and Harris): Burlington, Ia. 4, Keokuk 5, Beardstown, Ill. 6, Quincy 7, Alton 8, Springfield 9, Peoria 10, Galesburg 11, Davenport, Ia. 12.
HOUSE of Glass (Western; Cohan and Harris): Missoula, Mont. 4, Butte 5, Billings 6, Winnipeg, Man. Can. 9-14.
IRVING Place Theatre Co.: N.Y.C. Sept. 26—indef.
IT Pays to Advertise (Western; Cohan and Harris): Bartlesville, Okla. 4, Coffeyville, Kan. 5, Vinita, Okla. 6, Muskogee 7, Ft. Smith, Ark. 9, Hot Springs 10, Little Rock 11, Helena 12.
JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—indef.
KNIFE, The (A. H. Woods): N.Y.C. 12—indef.
LILAC Time (Selwyn and Co.): N.Y.C. Feb. 6—indef.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 3—indef.
MAUDE, Cyril (Theo. W. Barter): Denver 2-7, Colorado Springs 9, Pueblo 10, Salt Lake City 12-14, Los Angeles 16-21.
NJU (Joseph Urban and Richard Ordynski): N.Y.C. March 22—indef.
NOTHING But the Truth (H. H. France): N.Y.C. Sept. 14 indef.
OLCOTT, Chauncey (Cohan and Harris): Chgo. 5-21.
OLD Lady 31 (Lee Kugel): Detroit 2-7.
OUR Betters (John D. Williams): N.Y.C. March 12—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PEDRO, the Italian: Indianapolis 2-7.
PETER Ibbetson (Lee Shubert): N.Y.C. 16—indef.
POST, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—indef.
POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28-April 7.
ROBSON, May: Jamestown, N. D. 4, Fargo 5, Aberdeen, S. D. 7, Mitchell 9, Sioux Falls 10, Sioux City, Ia. 11, 12, Lincoln, Neb. 14.
SEREMONDA (Julia Arthur): Chgo. March 26—indef.
SEVEN Chances (David Belasco): Bklyn. 9-14.
SIS HOPKINS: Detroit 1-7.
SKINNER, Otis (Chas. Frohman, Inc.): Austin, Tex. 4, San Antonio 5, Waco 6, Dallas 7, Ft. Worth 9, McAlester, Okla. 10, Muskogee 11, Tulsa 12, Joplin, Mo. 13.
STAHL, Rose (Chas. Frohman, Inc.): Kansas City 9-14.
TAILOR Made Man (Cohan and Harris): Boston March 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
13TH Chair (Wm. Harris): N.Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): Atlantic City, N. J. 2-9, Phila. 7.
TREE, Sir Herbert Beerbohm: N.Y.C. 10—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds: Washington 2-7.
TWIN Beds (A. S. Stern): Mandon, N. D. 4, Bismarck 5, Jamestown 6, Brainard, Minn. 7, St. Cloud 8, Marshall 9, Blue Earth 10, Fairmont 11, Albert Lea 12, Owatonna 13, Rochester 14, Winona 15, Wausaw, Wis. 16, Green Bay 17, Oshkosh 18.
UNCLE Tom's Cabin (Wm. H. Kibble): Ogdensburg, N. Y. 4, Ottawa, Ont., Can. 5, Brockville 6, Kingston 7, Belleville 9, Peterboro 10, Lindsay 11, Hamilton 12-14, St. Catherines 16, Brantford 17, Guelph 18.
UNDER Pressure (Cohan and Harris): Atlantic City, N. J. 9-14.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott F. Ray Comstock and Morris Gest): N.Y.C. Feb. 1—indef.
WARFIELD, David (David Belasco): Detroit 2-7.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. March 6—indef.
WOMAN Thou Gavest Me (Messrs. Shubert): Boston 9—indef.
YELLOW Jacket (Mr. and Mrs. Coburn): N.Y.C. 26-April 7, Balto. 9-14.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BROOKLYN: Gotham.
BUTLER, Pa.: Majestic.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Dedham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Crawford.
FARGO, N. D. Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Grand Opera House.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
RACINE, Wis.: Orpheum.
READING, Pa.: Orpheum.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Majestic.
SAN FRANCISCO: Wigwam.
SAN FRANCISCO: Republic.
SANTA CRUZ, Cal.: Jewell.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Welting.
TAMPA, Fla.: Tampa.
TOLEDO: Palace.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.

TRAVELING STOCK

DEMING, Lawrence: Aberdeen, S. D. 2-7.
NESTELL, Players: Durant, Okla. 2-7.
PURKISS: Sheldon Ia. 2-7.
OLIVER, Otis (Harry J. Wallace): Lafayette, Ind. 25—indef.
SHERMAN-Kelly: Aberdeen, S. D. March 4-April 14.

OPERA AND MUSIC

BEAUTIFUL Unknown (Messrs. Shubert): Boston 9—indef.
BLUE Paradise (Messrs. Shubert): Boston Feb. 5-April 14, Bklyn. 16-21.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
EILEEN (Joe Weber): N.Y.C. March 19—indef.
FLORA BELLA (John Cort): Phila. March 26—indef.
HANS and Fritz: N.Y.C. 26-April 7.
HAVE a Heart (Henry W. Savage): Phila. March 19-April 7, Atlantic City, N. J. 9-11, Easton, Pa. 12, Allentown 13, Harrisburg 14, Washington 16-21.
HELD, Anna (Messrs. Shubert): Pittsburgh 2-7.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): Pittsburgh 26-April 7.
KATINKA (Arthur Hammerstein): Phila. Feb. 26-April 7.
KATINKA (Arthur Hammerstein): N.Y.C. 2-7.
KATZENJAMMER Kids (Gazzolo-Gatts and Clifford): Toledo, O. 1-7, Port Huron, Mich. 8, Buffalo 9-14, Pittsburgh 16-21.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25-April 7, Washington 9-14, Phila. 16—indef.
MONTGOMERY and Stone (Chas. Dillingham): Toronto 2-7.
OH, Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1916 (Messrs. Shubert): Chgo. Feb. 25-April 7, St. Louis 9-14.
POM Pom (Henry W. Savage): Atlantic City, N. J. 2-6, York, Pa. 9, Hagerstown, Md. 10, Cumberland 11, Altoona 12, Wheeling, W. Va. 13, 14, Parkersburg 16, Charlestown 17, Huntington 18.
PRETTY Baby: Cleveland 2-7.
PRINCESS Pat (John Cort): Buffalo 8-14.
ROBIN Hood (Walker Stevens): Hancock, Mich. 4, Ishpeming 5, Duluth, Minn. 6, 7, St. Paul 8-11.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SMART Set (Trevor J. Cornell): St. Louis 2-7.
SYBIL (Chas. Frohman, Inc): St. Louis 2-7, Decatur, Ill. 9, Ft. Wayne, Ind. 10, Erie, Pa. 11, Rochester, N. Y. 12-14.
VERY Good Eddie (Marbury Comstock): Chgo. 19—indef.
VERY Good Eddie (Marbury Comstock): Washington 2-7, Balto. 9-14.
WATCH Your Step: Montreal 2-7, Plattsburg, N. Y. 9, Granville, Vt. 10, Glens Falls, N. Y. 11, Albany 12-14.
WILSON, A. H. (Sidney R. Ellis): Hibbing, Minn. 3, Virginia 5, Eveleth 10, Superior, Wis. 11, Duluth, Minn. 12-14, St. Cloud 15, Stillwater 16, Faribault 17, Mankato 18.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 8—indef.

MINSTRELS

FIELDS, Al. G.: South Bend, Ind. 7, 8, Elkhart 9, Kalamazoo, Mich. 10, Battle Creek 11, Jackson 12, Toledo, O. 13, 14.
O'BRIEN, Neil (Oscar F. Hodge): St. Petersburg, Fla. 4, Tampa 5, Orlando 6, St. Augustine 7, Waycross, Ga. 9, Savannah 10, Charleston, S. C. 11, Orangeburg 12, Sumter 13, Wilmington, N. C. 14.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): Boston 26-April 7, Ottawa, Ont., Can. 9-12, Kingston 13, 14, Toronto 16-21.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Aubrey, B. A.
Barnard, Murray F., A. Berah, Tedd Brackett, Hal Briggs, Edward Broadley, C. A. Brown.
Campbell, Eric, Henry Carleton, P. Webb Chamberlain, Robert Coleman, Jay C. Collins, George B. Connor, E. Alan Cooper.
Dale, Walter, E. P. Delevanti, Vincent J. Dennis, Hugh Dillman, Earl T. Davire.
Gamble, Theodore, Will T. Gens, Ernest Geyer, Samson Golder, Tom Gregory, Hamilton, Harry K., Louis Leon Hall, William R. Healey, Galway Herbert, Melville Holmes.
Irvin, J. S.
Jones, Leslie.
Kellerd, Ralph, Bruce Kennedy, Percy Kilbride.
Lesee, Frank.
MacDonald, Frank, Carl L. May, Carter Miles, Walter Morris, Tim Murphy.
Noll, Sam.
Quinby, Cassius C.
Rickman, Hardin, Dolph Ryan.
Sanford, Charles, Henry Sherwood, Peter A. Swift.
Trenton, Pell, Everett L. Tours.
Vinton, Edward.
Wolf, Frank.

WOMEN

Balfe, Louise, Dorothy Bates, Benny Benson, Edna Bern, Edna L. Britton.
Carlyle, Alma Chester, Peggy Condray.
Ellsworth, Zula, Alice Eas, Fagan, Barney, Mrs., Josephine Firth.
Gallatin, Alberta, Edna Gamble, S. T. Graham.
Hall, Mary, Bessie Hill.
Kimball, Maude, Roselle Knott, Louise Kyle.
Lawrence, Zora M. Bailey Lee, F. C. Le Render, Anita Loos, Idelle Lorber, Margaret Lotus.
MacFarden, Teris, Lorinz, Norma McLeod, Anna Marie, Albina Medits, Margaret Minton.
Norton, Mrs. James.
Oliver, Christine.
Palmer, Clara, Maude A. Powell.
Radcliffe, Sadie, Virginia V. Reid, Ella Rock.
Shirley, Florence, Lillian Sterling.
Tarbell, Lydia, Vera Townsend.
Walton, Anna M., Wilburn.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

IT is not in the present day and age that the true greatness of the motion picture will be demonstrated. In these times, it will have its traducers, there will be those to say it is doomed to sink into comparative oblivion. It will be condemned (as it is being) by jealous, envious, or short-sighted persons for some time to come.

It is the next generation, and those to follow, which will be profoundly grateful to whoever it was invented this method of recording movement and to all those who developed it to perfection.

The men, women and children of another day—when these tremendous events which are today holding us spellbound will have become but memories of a past time—will study history by means of actual moving records of the events! Think of it! Think what it would mean to us today could we gaze upon George Washington, Abraham Lincoln—any of the hundreds of great men of the past years— as they actually were in life. Think what it would mean, if we could hear their voices, attenuated a trifle, perhaps, but still their voices—in the phonograph!

And in the face of these wonders, given us in the form of motion picture and phonograph, by whose means throughout all time may be preserved the characteristics of the outstanding figures of their period—we are confronted by little minds in little bodies, often clothed in the habiliments of the clergy; hear their little voices uplifted in protest against the motion picture.

Oh, yes,—we know they have not objected to educational films—but if the industry shall thrive, its present day function—that of entertainment—must be encouraged. If the people want lurid melodrama, let them have it! If they want comedy, even of a slapstick variety, give it to them. There is only one thing against which we must contend—immorality. *And this the people do not want.*

All over the country would-be protectors of the public morals are seeking means to curtail the pictures to such an extent that they will be unprofitable. In fact, these same reformers do not really want anyone to make a profit from the films.

Poor, weak, short-sighted little people!

For their verbal lances are broken against the shield of progress. To still greater heights will the pictures climb. And our children and our children's children will read of the past and smile at the antics of the reformers of these days, much as we now smile at the pitiful efforts of those who, in an earlier day, sought to muzzle the press.

"Until those who speak for the church learn the difference between an innocent and reverent day of rest and a blue-law Sunday, with only a ghastly pretense of piety enforced and made hateful to many, church and state will suffer in common."—Extract from Sun Editorial.

And now comes into "our midst," the redoubtable Billy Sunday, to flay alive the backsliders and drive religion through the throngs tied to the tail of a chariot with knife-armed hubs. Thus far, we have not heard what he will do to the films—he has promised, it is reported, to leave respectable theaters alone, and of course a wave of relief has swept over the aforesaid respectable houses. Meanwhile, the purveyors of picture entertainment shiver in their boots lest this pulpit banging revivalist with the address of a prizefighter, loose the vials of his wrath upon them.

Was ever religion brought to such a pass? And yet they rant at the films!

"In every enterprise consider where you would come out."—Publius Syrus.

There bursts into print, via the *Sun's* correspondence columns, one Albert M. Sterling, of Buffalo, who is much put about because of the alleged gullibility of the public. "How long," says he, "must the fiction continue regarding the stupendous salaries given movie stars? . . . Why are the tales of press agents swallowed by the ever credulous public respecting everything and everybody related to the screen?"

He proceeds to drag in the inoffensive Mr. Chaplin, contending that the comedian only received $170,000 for his first year—in other words, the other $500,000 was composed of that thin, vapory substance, known colloquially as "hot air."

We have not personally investigated. Mr. Chaplin may or may not have received the full amount. We are inclined to think he has—or will. If we are not mistaken the recent tax investigation developed the fact that the salaries reported are often correct.

We do not hold with exaggerated press matter, but what we can not understand is why Mr. Sterling is so bothered, and what difference it makes to him what or how much the public believes. Is he disappointed at not having been able himself to "put over" some subtile bit of publicity? Or is he just trying, as are many, to qualify for that favorite indoor sport popularly known as "knocking the movies"?

"No path of flowers leads to glory."—J. de la Fontaine.

We learn that five bills aimed at motion pictures in Utah which were introduced in the Legislature of that state were killed. According to *Real Reels* the defeat of these measures was directly due to the unflagging efforts of a handful of men in Salt Lake and Ogden, forming the Theater Managers Association. They are to be congratulated. Exhibitors in every state where there is a danger of such inimical legislation, should pattern after them.

"Gold! Gold! Gold! Gold!
Bright and yellow, hard and cold."
—Thomas Hood.

And while some upraise their voices in protest against the motion pictures, and still others sit at

MAKING "IN AGAIN, OUT AGAIN."
Douglas Fairbanks and Arline Pretty in Artcraft Pictures.

A SIGNAL-MUTUAL GROUP.
At the left the celebrated team of Willis and Inglis; at the right Miss Holmes; her sister, Miss Florence Holmes; President Freuler of the Mutual; and Mr. John P. McGowan, director general.

home and cry "Peace"—yet are perfectly willing someone shall fight to bring it about, so long as it is not they; while mistaken persons hamper the wheels of progress in every direction and yet others plead pacifically with a hand outstretched behind them for alien gold to trickle in—while all these very strange things are going on in our land, the great film industry is girding its loins, buckling on its armor, to aid the Government in every way that lies in its power!

And a great assistance in this regrettable, but seemingly inevitable, conflict will be the motion picture. Already its power to develop the right kind of patriotism—that which entails service to one's country, and the principles of right, not mere talk—is being demonstrated.

The National Duty Committee is at work. The National Duty week is at hand.

We can all help in this great and very necessary service—let us then be up and doing.

"Thou hast no sorrow in thy song,
No winter in thy year."
—John Logan.

But while shadows descend and the clouds of war lower "about our house," let us not forget that, in the mist of all this discord, Spring—more inevitable than the fate of man—is again here: that soon the trees will clothe their limbs with tender green and from the ground, so lately crusted with the winter snow, will burst forth the fresh grasses and the first flowers of the year.

So we must remember to keep alive in our hearts this promise of Spring. While we make what preparation is needful for whatever betide, we should cling to the fact that Life and Love and the beauty of nature are real and undying. In the pictures with which we seek to entertain, amuse, instruct or edify the people, let us put as much of joy and Springtime as we can—so that none shall forget.

Men will scheme and plan; empires will rise and fall; centuries will come and go—but once in every year will return that time

"When Spring unlocks the flowers to paint the laughing soil."

We must not shut our hearts against it.

—Adam Hull Shirk.

TYRONE POWER,
In What He Claims to be His Greatest Role —An Answer to "Where Are My Children."

PEGGY ADAMS,
Who Will Be One of the Charming Figures in Edison Conquest Pictures.

NEW WALTHALL PICTURE ON THE WAY

Essanay Star Has Been Hunting on the Gulf Coast

After a few days' hunting trip on the Gulf coast, Henry B. Walthall has begun work on a new Essanay feature.

"Burning the Candle," Mr. Walthall's current Essanay picture, is having a record booking, according to reports from the Kleine-Edison-Selig-Essanay service headquarters.

Practically all the scenes for "On Trial," a forthcoming Essanay feature, have been filmed. The release of this production will be announced shortly.

"The Trufflers," Essanay's picturization of Samuel Merwin's story of that title, is released April 9.

Essanay, in co-operation with George Ebling, has launched a new series of "Musty Buffer" comedies.

These comedies, presenting Harry Watson, Jr., in the varied "Mishaps of Musty Buffer," will have a screen time each of approximately fifteen minutes. They are being released through the Kleine-Edison-Selig-Essanay service.

"Skinner's Bubble," a sequel to "Skinner's Dress Suit," will be released April 23. Bryant Washburn, the hero of the Henry Irving Dodge picture, will again be seen in a delightful comedy role in the sequel. Hazel Daly, the Honey of the first production, is occupying the same position in the second. All the rest of the original "Skinner" company is being utilized in the cast.

PRE-RELEASE SHOWING OF FROHMAN'S "GOD'S MAN"

Rialto Scene of Advance Screening of Warner's Vehicle

The trade and professional pre-release screening of the long and much heralded Frohman Amusement Corporation's nine-reel super-photoplay production of George Bronson Howard's phenomenal novel of New York's Broadway and night life, "God's Man," in which the eminent screen and stage artist, H. B. Warner, is starred, was held Wednesday, April 4, at the Rialto Theater, New York, at 10 A. M.

Through the extreme courtesy of Managing Director S. L. Rothapfel, President William L. Sherrill for his organization was enabled to secure the theater with its full equipment for this trade showing.

Mr. Rothapfel, himself, had agreed to lend his direct supervision to the presentation of "God's Man." A special musical setting was rendered by the famous orchestra under the leadership of Hugo Reisenfelder.

With an abundance of real night photographs of scenes along Broadway, with its myriads of dancing electric signs and gilded cafe entrances, "God's Man" presents unusual opportunities for exquisite colorings in the production, which the producers have taken advantage of in every possible instance.

Arnold L'Hommedieu, the leading character of "God's Man," which is portrayed by H. B. Warner, suggested to the Frohman Corporation the inviting of all of the family of L'Hommedieu in and about New York City. This invitation met with a generous response from those of the House of L'Hommedieu.

JOHN L. IN FILMS

Boston, Mass. (*Special*).—John L. Sullivan, one-time champion heavyweight prize fighter, is going into the motion picture field. With Clarence W. Rowley, a lawyer, he has organized a corporation with $50,000 capital, called the John L. Sullivan Motion Picture company.

FRIARS HONOR COHAN

Turn Out En Masse to See Picture at Strand

Three hundred members of the Friars Club accompanied by as many friends gathered at the club house of the organization last week in honor of the motion picture debut of their Abbot, George M. Cohan, in "Broadway Jones," at the Strand Theater, New York. Never in the history of the club has a more enthusiastic gathering evidenced itself and long before the scheduled time of meeting, the lobby was crowded with members and friends.

After a luncheon tendered by the Strand Theater management, the Friars formed ranks and, headed by George S. Dougherty's Police Band and the Strand ushers, marched down Sixth Avenue, west to Times Square and up Broadway to the theater. All along the line of march thousands gathered and newspaper camera men as well as motion picture weekly photographers recorded many notable Friars as they marched with the American flag to the lively Cohan tunes. Among those who took part in the parade and viewed the picture were: Ralph Tyler, J. J. Gleason, Dr. Frank Dodge, Jos. Hahn, Sam Schmid, Dr. Lewengood, Dr. Vic Moore, Walter Moore, George S. Dougherty, Moe Mark, Harold Edel, Doc Wilson, Walter E. Greene, Adolph Zukor, Jesse L. Lasky, Al Lichtman, Charles Gebest, John C. Flinn, John E. Hargart, Bide Dudley, Norman Rose, Arthur Present, R. Hatsel, Crauford Kent, Russell Bassett, Bennie Zeidman, Joe Kaufman, Dell Henderson, Henry Obstfield, Kelcey Allen, Pete Schmid, Harry Bressler, William Rock, Arthur Whyte, Al Sanders, Bob Vernon, Ben Schulberg, Jack Bouschell, Al Kaufman, Hugh Schramm, H. Whitman Bennett, A. H. Weiss, John Fairbanks, Ben Wolfe, Ben Mosley and many others too numerous to mention.

GRIFFITH ARRIVES IN LONDON

According to cable advices received at his New York offices during last week, D. W. Griffith, the American producer who sailed for England a week ago Saturday on the Adriatic, landed at Liverpool early Tuesday morning. Mr. Griffith will remain in Europe for several weeks, and is booked to take some motion pictures on the western battle fronts before he returns to this country.

HARRIS IN A "BLUEBIRD"

Friends of Wadsworth Harris will be glad to see him on the screen in a Bluebird, March 26 release, "Gift Girls." Mr. Harris has been two years with the Universal, and with his very extended and successful stage career behind him, he has won many admirers for his work on the screen.

GOLDWYN CAPTURES WELL-KNOWN AUTHOR

Porter Emerson Browne, Creator of the Original "Vampire" Story, Signs for Three Years

Creator of the now famous vampire type of picture, author, playwright and famous novelist, Porter Emerson Browne comes to Goldwyn Pictures under a three-year contract, with a record of considerable importance. He will give his exclusive screen services and on April 1 delivered his first manuscript to Goldwyn for production.

Goldwyn does not announce the engagement of any noted player identified with the so-called "vampire" roles, so there is bound to be speculation in film circles whether any of its first stars thus far are to essay screen work of that kind. On this point the Goldwyn officers are sufficiently mysterious to warrant the belief that they have some further surprise up their sleeves, which they will ultimately disclose.

EXHIBITORS OF NEW YORK LIKE "MYSTERY OF THE DOUBLE CROSS"

Pathe's Latest Serial Praised by Showmen—Stars on April 15 Program

When a trade showing at the New York Roof of the first four episodes of "The Mystery of the Double Cross," Pathe's serial, was held recently 275 representative exhibitors of New York attended and accorded the film the highest praise. The New York branch is now having a busy time arranging for bookings.

"We are convinced that 'Mystery of the Double Cross' will show to more millions of the American public than has any serial of the past," states J. A. Berst, vice-president and general manager of Pathe exchange. "There are three reasons for this. The first and most important is the story.

Extensive Advertising Campaign

"Another important reason is the advertising campaign. We are using the greatest newspapers of the country for the advertising of this serial.

"The third reason for my belief is our policy of great volume of business with small profits. The exhibitors make more money with this policy because we are able to give them better pictures for less money than can any other company."

The trade showing in New York was arranged by A. S. Abeles, manager, and H. E. Friedman, associate manager of Pathe's New York branch. The theater was artistically decorated and a full orchestra was on hand for the musical accompaniment. Mollie King, the featured player in this serial, appeared in in person and made a pretty little speech.

Strong Program

Four strong box-office stars head the Pathe program for the week of April 15, 1917. They are Florence LaBadie, Mollie King, Mrs. Vernon Castle and Harold Lloyd, better kpown as "Lonesome Luke."

Miss LaBadie appears in a five-reel feature, entitled "When Love Was Blind," written by Agnes C. Johnston.

The fifth episode of "Mystery of the Double Cross" is called "The Life Current." It is one of the strongest chapters yet, giving Mollie King splendid opportunity to show her beauty and her ability. William Parke's direction is a feature.

Mrs. Vernon Castle appears in the fourteenth episode of "Patria," entitled "The Border Peril." It is characterised by wonderful spectacle scenes in which as many as three thousand people appear.

The second "Lonesome Luke" bombshell of joy is called "Lonesome Luke on Tin Can Alley."

O. HENRY STORIES TO BE SEEN AT STRAND

General Film Series of Two-Reelers to Be Shown Weekly—Other Features

That the O. Henry stories, released by General Film, are destined to be widely popular is indicated by the fact that the Strand has contracted for the entire series and will show one of these features weekly starting with the first release next week. The Strand management will feature the O. Henry pictures equally with their regular feature each week and the title will appear in electric lights across the front of the theater. Manager Edel intends to conduct a special advertising campaign on this series as he is convinced that it is the best drawing series of short subjects ever placed on the market.

The first picture to be shown by the Strand will be "The Third Ingredient," based on what is probably the most widely read story ever written by O. Henry.

In spite of its rather morbid title, "Vengeance of the Dead," which is the fifth of General Film company's widely heralded series of four-reel photoplays, is a picture of tense interest and bids fair to be the best of the series thus far. Lillian West and Henry King are featured.

Quartet of Two-Reelers

With the recent announcement of the Kalem company that the popular "Ham" comedies featuring "Ham" and "Bud" in the persons of Lloyd M. Hamilton and Bud Duncan are to be two reelers, the General Film company will have for regular weekly distribution a quartette of two-reel series which offer to the exhibitor a wide range of subjects and sustained quality in this popular length of subject.

EDWARD WARREN EXPLAINS "WARFARE OF THE FLESH"

Is Based on Conflict Between the Soul and Desire

Edward Warren, who has just completed the State right feature, "The Warfare of the Flesh," featuring Sheldon Lewis, Marie Shotwell, Walter Hampden, Charlotte Ives, Theodore Friebus and Harry Benham, was asked the other day at a meeting of State right buyers and big exhibitors to explain the significance of the title so that it may be properly advertised in house organs, daily papers and other local business getting mediums.

"'The Warfare of the Flesh,'" said Mr. Warren, "has spiritual significance. It does not mean a battle nor a struggle of flesh in the material sense. It means the eternal conflict spirit and soul wages against the desires of the flesh. In our story we have two dramatic forces. Those of good and those of evil.

"We develop this theme by first showing the Warfare of the Flesh in the beginning when the first transgressors were expelled from Heaven for their wrongdoing. We then pass on to a later civilization and see the Magdalene about to be stoned because she was vanquished in the warfare of mind with matter. There is then a quick transition to the present and the theme is applied to a drama of today."

Romaine Fielding has just joined the directorial staff of the World Film Corporation. Mr. Fielding is now at the World Fort Lee studios supervising the production of "The Crimson Dove." In which Carlyle Blackwell and June Elvidge are starred.

SCENE FROM THREE NEW PARAMOUNTS.
Left to Right—Blanche Sweet in "Tides of Barnegat," Lasky; Pauline Frederick in "Sleeping Fires," Famous; Roscoe Arbuckle in "The Butcher Boy," Paramount.

"PUBLISHED" INSTEAD OF "RELEASED," EDISON IDEA

Term Adapted for Use in Advertising Conquest Film

"Published" instead of "released"—this is the latest innovation in film publicity-matter and has been adapted by Thomas A. Edison, Inc., in connection with the advertising copy and publicity matter to be used in connection with the new Edison Conquest Pictures. It has resulted in so much comment throughout motion picture trade circles that a statement regarding the reasons for the change has been made by L. W. McChesney, manager of the Edison studios. Mr. McChesney asserts that the evolution of the motion picture industry has made the old word so inept that its use at the present time is misleading and harmful. It is his contention that the time has passed when a motion picture production of the more substantial type should be taken off the market a few weeks or months after it has been "released." He compares a picture to a book and states that the life of a good picture should be as long as the life of a good book and that one should be as accessible for as long a period of time as the other.

He adds: "In making Conquest pictures we are not going to use topical themes and we are not going to put out productions that will be any less interesting in Oshkosh a year from now than they are in New York to-day."

"TWISTED THREAD" IS "DIFFERENT" STYLE OF SERIAL

Balboa Picture Said to Be Unique Mystery Story

Balboa's forthcoming serial, "The Twisted Thread," promises to set a new standard in continued photoplay production. Those who have had the privilege of seeing the opening episodes are enthusiastic about them.

Especial interest attaches to "The Twisted Thread" because it will introduce to the screen, Kathleen Clifford, the latest celebrity recruited from the stage.

"The Twisted Thread" is said to be unlike anything that has yet been offered as a serial. It starts with a gripping story of mystery, romance and adventure, as conceived by H. M. Horkheimer. A notable cast has been provided to unfold the story.

HART RENEWS CONTRACT

Wires The Mirror of Decision to Remain with Triangle

The following wire received by THE MIRROR too late for publication last week, sets at rest rumors to the effect that William S. Hart might leave Triangle:

"CULVER CITY, CALIF., Mar. 26, 1917.

"DRAMATIC MIRROR:

"I have this day renewed my contract with the Thos. H. Ince Triangle plays for a period of two years. My reason for doing this is because I consider the present line up of Triangle the strongest of any in the country. I assure you that my efforts will be to make my future productions bigger and better than ever.

"WILLIAM S. HART"

BERESFORD WITH MUTUAL

To Direct at Empire Studios on Frohman Films

After touring the country with Irving, after staging Fritzi Scheff musical comedies for Charles B. Dillingham for four years and after sundry other stage and picture experiences, including the technical direction of three large studio plants in the East, Frank S. Beresford has assumed the position of technical director of the Empire-Mutual studios. His force of artists and workmen is now at work at the Glendale plant of the Empire All Star Company getting ready for the forthcoming picture in which Ann Murdock will appear, her first production, the Charles Frohman stage success, "The Outcast," having already been partly completed.

MRS. SHELBY HERE

Mother of Mary Miles Minter Represents Daughter in East

Mrs. Charlotte Shelby, mother of Mutual's youthful star, Mary Miles Minter, is in New York arranging contracts for next season, she states. No definite arrangement has as yet been made. The Mutual contract has several months still to run and Mrs. Shelby, who is staying at the Astor, says it is quite possible her daughter will renew it. Mary Miles Minter has become one of the most popular favorites of the screen. According to Mrs. Shelby the working conditions in the West under Mutual are ideal.

PITTSBURGH, PA. (*Special*).—The exhibition of any motion picture films or slides which tend to retard the work of United States recruiting officers will be prohibited under a ruling by the Pennsylvania Board of Censors, according to Ellis P. Oberholtzer, secretary of the board.

SCENE FROM "WHEN LOVE WAS BLIND."
A Pathe Feature.

A MOMENT IN A MYSTERY SERIAL.
(Pathe's "Double Cross.")

"JAPANESE SCHOOLBOY" FOR THE SCREEN

Lasky to Present Irwin's "Hashimura Togo," with Hayakawa in the Title-Role

At last the immortal Japanese schoolboy of Wallace Irwin—"Hashimura Togo"—is to be seen in pictures—via Lasky and with the sterling actor, Sessue Hayakawa, in the name part.

This news is particularly important in view of the fact that the adaptation is to be produced under the direction of William C. De Mille, the distinguished dramatist and director who has been devoting his efforts exclusively to the scenario department at the Lasky studio for several months past. The announcement that Mr. De Mille will again take up his directing activities will be good news to every exhibitor.

The production will be staged under the title of "Hashimura Togo" and surely there could be nothing more appropriate than the fact that he should be played by a real Japanese. The scenario of the production, which was written by Mr. Irwin himself, presents a wonderfully complete picture of the popular Hashimura and combines several of the most interesting episodes of the published stories, with brilliant new material. "Hashimura Togo" is scheduled for release by Paramount shortly after a production in which Fannie Ward is starred with Hayakawa supporting her, and which might be described as a sequel to "The Cheat" in which they created a sensation.

MARGUERITE CLARK TO APPEAR IN "VALENTINE GIRL"

Dainty Star of Famous Players on Paramount Program

Following "The Fortunes of Fifi," Marguerite Clark will next appear in "The Valentine Girl," a Famous Players production released by Paramount April 23.

The production, which is an original story, was directed by J. Searle Dawley who has been responsible for the majority of Miss Clark's pictures, and will present her in the role of a very young girl—the type of character which Miss Clark has played with such infinite delight in "Snow White," "The Prince and the Pauper," "Molly Make Believe" and other of her most successful Famous Players productions.

William Desmond will make his sixth stellar appearance on the Triangle program early in April when Thomas H. Ince will present him in a brisk Kay-Bee comedy-drama by J. G. Hawks, entitled "Paddy O'Hare."

"WOMANHOOD" TO INCREASE ENLISTMENTS

Vitagraph Film Selected by Officials for the Purpose—Ready at Psychological Moment

Secretary of War Newton D. Baker has notified the Greater Vitagraph that he has instructed the Adjutant General of the United States Army to station a recruiting officer at every theater during the run of "Womanhood, the Glory of the Nation," in an effort to increase enlistments in the army.

Greater Vitagraph's eight-part preparedness picture, "Womanhood, the Glory of a Nation," made under the direction of Commodore J. Stuart Blackton, following a suggestion by former President Roosevelt, has been selected by the government officials as the means to increase enlistments in all branches of the service—the army, navy and marine corps.

The suggestion that the screen be used as a medium to increase enthusiasm throughout the country and to bring out real preparedness for all eventualities was suggested to the government by the Associated Motion Picture Advertisers, Inc., the organization of advertising men that represents every important unit in the motion picture industry.

"Womanhood," having been completed and ready for release at the psychological moment, is thought to be the medium through which enthusiasm will be aroused and enlistments will increase to the point where every vessel in the navy will have a full complement of men.

Commander Kenneth M. Bennett, head of the Naval Publicity Bureau, with headquarters at 318 West Thirty-ninth Street, New York City, has charge of the details as to the best method of utilizing the picture for the good of the country. He is in constant conference with his superiors at Washington and expects to make an official announcement very shortly.

SUPERVISING TRIANGLE PICTURES.

THOMAS H. INCE. (Western Fine Arts.)

ALLAN DWAN. (Eastern Studios.)

FIRST ARBUCKLE-PARAMOUNT COMEDY ON APRIL 23

Will Be Called "The Butcher Boy"—Many Showings Booked

The first Paramount-Arbuckle comedy, a two-reeler, in which Roscoe "Fatty" Arbuckle will make his debut under the banner of the Paramount Pictures Corporation, will be released on April 23. The comedy, which Mr. Arbuckle himself asserts is the most hilarious piece of screen work he has ever accomplished, has been christened "The Butcher Boy," and the production will be finished within a few days.

Despite the fact that the first comedy is still in course of production, Paramount has already signed contracts for over 200 showings during the first week of the picture. In New York City alone there will be over thirty-five showings simultaneously, including the Rialto, the Marcus Loew theaters, the Fox theaters, and many others, and in every big city in the United States, Arbuckle will be bringing forth laughs from thousands upon thousands of motion picture fans, who are anxiously waiting this first comedy to be issued through Paramount.

The Arbuckle two-reel comedies will be released by Paramount to all exhibitors, without interfering with the exclusiveness of the franchise clauses in their program distribution.

ARTHUR HOPKINS TO DIRECT MAXINE ELLIOTT

Second Picture Will Be in Charge of Goldwyn Partner

Maxine Elliott's second Goldwyn film will be directed by Arthur Hopkins.

Mr. Hopkins, who is one of the partners in the Goldwyn Corporation, has lived in that company's studios since the formation of the Samuel Goldfish, Edgar and Archibald Selwyn and Hopkins alliance, and is now ready to undertake his first cinema production.

While Mr. Hopkins has, from the beginning, occupied the position of chief of the Goldwyn producing staff, he has devoted the major portion of his time to a painstaking study of producing problems of the screen in preparation for his debut as a director of pictures.

Miss Elliott in her second picture will be supported by a cast of able and popular players which includes Marguerite Marsh, R. Leigh Denny, Donald Gallcher, George Odell, Florence Ashbrooke, and Helen Salinger.

Mr. Hopkins has chosen as his assistant director George Berthelon. Rene Guissart will be his cameraman.

PICKFORD FILM WRECKS HOUSE

Arthur Whyte, manager of the New York and New Jersey Artcraft Exchange, has just received a bill from Herring and Blumenthal, owners of the National Theater, Jersey City, for a door which was wrecked by the crowds during the showing of Mary Pickford in "A Poor Little Rich Girl."

The crowd which endeavored to get into the theater one night late last week became unruly and a hurry call for the reserves had to be put in. However, before the arms of the law could reach the premises one perfectly good door was torn from its hinges and totally destroyed with the result that the Artcraft Exchange manager has a new bill on his desk for $60.

MARY BACK FOR VISIT

Mary Pickford has just arrived in New York from California accompanied by her mother, Mrs. Charlotte Pickford and her personal representative, Edward Hemmer. When a two-week's lay-off was found necessary at the Pickford studio in California, "Little Mary" received the news with joy and immediately prepared to spend ten of the fourteen days in travel in order to consult with her New York dressmakers on the matter of her Spring wardrobe.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

CREATING PERSONAL INTEREST IN THE THEATER

Exhibitors Should Make Patrons Feel "Ownership"

That the theater should in a sense belong to the people is the idea of Eugene H. Sanger, who has recently issued a brochure for exhibitors of motion pictures. In part, he says:

"One of the first principles of the successful exhibitor—the real showman, is to create a personal interest in the theater by the patrons, have them feel a sort of ownership in it, that it is their especial theater, and for that reason just that much better than any other theater. A theater really does belong to the people, since drama, like all the arts, came from and of the people. They take pride in their civic institutions, striving shoulder to shoulder to make them of the best, worthy representatives of themselves, the community in which they stand. And why not their theater? Give your patrons a chance, create that personal interest, and watch them. You will be rewarded in your packed houses. Have you a little neighborhod film house? The result is the same, each neighborhood or locale is but one of the spokes that goes to make the wheel, it is one of the many little communities that compose the big communities, having its own problems, interests and pride.

Some Methods Explained

"And a few of the methods of creating that personal interest? Say, for instance, that you are a newcomer in the particular district in which your theater is located, first acquaint yourself with all the local interests whatever aims your future patrons may be working for, whether they be along the lines of charities or neighborhood improvements. Familiarize yourself thoroughly with all the immediate clubs and associations. Then either through the medium of the local press or attractively written cards, invite your patrons to call upon you personally, at a certain appointed time each day, with any suggestion relative to the theater—their theater which they might like to talk over with you. This need not take more than fifteen minutes to half an hour of your time each day and is invaluable in its results. Needless to state, every suggestion cannot be acted upon, neither need it be; in those instances, the suggestion may be graciously received, explanations given kindly, and other ideas requested. Whenever possible, extend the courtesy of the theater mornings or after the last show at night for important club and association meetings, in addition to having a series of performances each week given under the auspices of each of the more important clubs. Organize a club named for the theater, seeing to it that every possible patron becomes a member; if possible get out a weekly paper to be mailed to each member, giving all the news relative to the theater, its future bookings, clubs attending, etc., also containing prize contests, the prizes being in the form of tickets or a box, so as to raise the paper from a directly advertising issue to one of local interest. Also, encourage contributions relative to the theater from your patrons.

For the Fair Sex

A space attractively furnished with easy chairs, a table with magazines and papers, and two or three small desks, for your lady patrons is, whenever possible to have it, a most welcome innovation. Here they may wait for their friends, rest a few minutes, or write that forgotten note they just must get off.

Change your lobby display frequently, putting the methods which appeal most strongly to your patrons. Engage your staff and ushers as much as possible from among the residents of the district. Whenever possible, incorporate a local happening of importance into your lobby display. Occasionally have your orchestra or pianist play a musical number or song by a local composer. Whenever there is to be a local happening of sufficient importance, see to it that views are taken and that your theater gets the first release."

Having just begun a new five-reel Blue Ribbon feature, the working title of which is "Lincoln by the Nine," Earle Williams, Vitagraph star, is earning an added reputation as a screen detective and mystery hero.

A Frank Chat with the Directors

BY S. L. ROTHAPFEL

After all is said and done, you gentlemen who direct the motion pictures are, in my opinion next to the exhibiting body, the most important factor. In fact it might be said that you are even a more important factor than the man who presents them.

I should like very much to see a closer co-operation between you and the man who presents the pictures so that ideas could be exchanged and the exhibitors, because of their constant association with the public, could tell you what is really necessary to present properly and you could profit thereby.

I do hope that the day has passed when films were made to order because the manu-

MARGUERITE MARSH.
(Goldwyn.)

facturer thought that he was satisfying the public taste. I do hope that more care will be taken in the selection of casts and that players will be chosen purely for their merit and ability to portray the characters called for. I do hope that men who are supposed to represent college men and gentlemen will look like college men and gentlemen and know how to wear their evening clothes. The same applies to the women. I do hope that every one who wears a dinner coat will not have a monocle string hanging down over his shirt front, and I do hope that they will know some time what to do with their hands, and I do hope, gentlemen, that the terrible grimacing close-up and the expression of agony and the tears slowly floating down the cheeks, all of which is supposed to represent that the character is undergoing intense suffering, will be eliminated and that an effort will be made to show by the situation rather than by the obvious fact the thing some of our young screen artists try so hard to portray. Done like this, perhaps a great many in our audiences will feel the grief much more poignantly than the player who is trying to depict it.

Believer in Situations

I am a great believer in situations. I believe that the best effect can always be procured by a suggestion rather than by realism, especially when it is employed in this way. I do hope that you will use the child only legitimately and not put it in merely because you know the audience likes to see the kiddies. I do hope that you will keep dogs and chickens and pets out of pictures where they do not belong and not bring them in simply because the women in the audience will say "ah." And oh, I do so hope that some of you will have a new way to do it so that, for instance, when a man is supposed to be thinking he will not put his hand to his chin or if he wishes a person to leave the room he will not majestically point his forefinger and say "go" in the most dramatic way shooting upward from the knees. And I do hope and pray

ROBERT HARRON.
(Goldwyn.)

that you may all have the ability to hold the mirror up to life as it really is. Make your pictures clean, good and pure. Give us those things that are human, that have pathos and laughter and avoid the ever weeping heroine who has the troubles of the world upon her shoulders and to whom everybody gives an added push to send her into oblivion. I do hope that all of you will study your cameras a little more carefully. It appears to me that there are a great many possibilities that have not yet been unearthed. Don't string out your pictures with what is meant to be atmosphere but which in reality is just simply pure "bunk." Give the audience credit for just as much intelligence as you have yourself.

Co-operation Essential

Oh, fellows, as I am writing this article I am hoping with all my might that some day we will really get to understand each other, that there will be good, hearty co-operation and that we will really direct pictures instead of following out the dictates of some inflated star and the false notion of "what the public wants." I do hope that you will be able to preserve and maintain your ideals and that you will work for the love of it and not because you are paid so much per week and that you will be able to bring the moving pictures to a plane where it can truly be called an art.

Gee, when that day comes I can assure you that I will be content to don my wooden overcoat and let them stick me into my little spot in mother earth to rest in peace.

LET US HAVE PEACE

By WILLIAM E. WING

Getting the author out of the trenches is the present-day problem of the film manufacturer.

The situation is growing more dire. Motion-picture stories are scarce. Fiction writers are growing more and more bitter towards the screen field. The two factions are getting wider and wider apart each day.

Attacks and recriminations are growing, so far as professional writers are concerned. More than this—they are warning less experienced brethren to avoid the motion-picture market as one would avoid a collector.

"Unfair," sums up a leading complaint. "Poor pay and worse treatment," say many.

The Other Side

On the other hand, the manufacturer has his grievances, and they pertain to the aforesaid author.

With the future of motion pictures in the balance, few manufacturers realise how serious has become the bitter resentment of professional writers, individually and as a powerful organization. This antagonism is not confined to the few, but the majority of fiction authors.

Within the week comes a writers' journal carrying several severe indictments of picture producers, and written by eminent authors. The mutiny is spreading. Leaders are adding fuel to the flames.

A Solution Suggested

The object of this article is not to discuss or consider the merits of either side, but to propose a solution.

And this is it.

Let the film manufacturers—who are organized into a mutual association—hoist the flag of truce, get in touch with the Authors' League of America, and bring about a peace conference.

Listen to the wail of the wounded author; hear his grievances and let him unburden his whole soul.

When this is done, secure a hearing in return.

Then let the compromise proceed without bitterness, without recriminations.

Manufacturers need the authors; writers need the motion-picture market.

Let us get together and end the war.

"INTOLERANCE" TRAVELS

CHICAGO, ILL. (*Special*).—When "Intolerance" closed at the Colonial Sunday night it started playing towns in the vicinity, going to Gary, Ind., for three days, Valparaiso two days and then to Kankakee, Ill., March 30-April 1. From there it goes to Ottawa, Ill., April 2-4, and La Salle, Ill., April 5-7. The picture is routed by James Wingfield.

"THE YELLOW BULLET."
A Fortune Photoplay—General Film

KITTY GORDON,
In "Forget-Me-Not."
World.

"WHO SHALL TAKE MY LIFE?"
A New Selig Feature.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed

REPORT OF INVESTIGATING COMMITTEE

(Concluded from last week)

The cost per foot of the negatives of pictures in which the present-day high-paid "stars" are actors is enormously large. It is a fair deduction from the testimony that, notwithstanding this fact, the production and distribution of those pictures are profitable.

As already pointed out, the proper care and operation of the mechanism used in connection with the projection of motion pictures are important to the owner of the film. It is also important to the persons who witness such exhibitions. It is a well-known fact that there is more or less strain on the eyes of those who witness these exhibitions. The extent of this strain depends to a considerable degree upon the condition of the mechanism used in the projection of such pictures: in the manner in which such mechanism is operated, and in the condition of the film. These matters are largely under the control of the proprietors of the theaters and the machine operators. Persons familiar with this phase of the subject maintain, and, it would seem, with reason, that for general welfare there ought to be some means provided for proper supervision over the conditon and operation of this mechanism.

In the City of New York this need has been recognized and met to some extent by statutory enactment providing for the examination and licensing of operators of these machines. So far as known, such requirement does not exist in other parts of the State. It is urged that even in the City of New York, the examination is not sufficiently strict and thorough. This is not under the control of the Department of Licenses.

In the handling of the film in these theaters, as well as in the operation of a projecting machine, there is a considerable fire hazard, and skill and care in that regard are at all times necessary. It has come to the notice of the Committee that some motion picture theaters, particularly in localities outside the larger cities, are neither properly constructed nor safeguarded against these dangers necessarily incident to the conduct of the business. Manifestly because of such conditions the safety of persons attending these exhibitions is endangered.

These various matters having been brought to the attention of the Committee, it felt that it would not be discharging its obligations to the State if it did not endeavor to ascertain if there is not some way in which the abuses and evils which have crept into and become a part of the conduct of this business, some of which have been referred to and outlined in this report, can be corrected or minimized.

Not only has the City of New York recognized the necessity for public supervision of the conduct of this class of theaters and the operation of the machinery in projecting motion pictures, but also the necessity for dealing with and regulating the class or kind of pictures which may be exhibited in such theaters.

The Charter of that city creates a Department of Licenses and vests in it jurisdiction over the licenses of motion picture theaters.

Section 5 of Article 1 of Chapter 14 of the Code of Ordinances of the City of New York, authorizes the Commissioner of Licenses "to hear and determine complaints against licenses, and to suspend or revoke any license or permit issued by him under any provision" of the ordinance.

Section 31 of Article 2 of Chapter 3, of the Code of Ordinances of the City of New York provides: "The Commissioner of Licenses shall regulate and control all motion picture theaters and open air motion picture theaters. The commissioner shall appoint such inspectors as may be necessary to carry out the provision of this article."

Section 41 of the same Chapter provides: "The inspectors of the Department of Licenses shall investigate the character of exhibitions in motion picture theaters, and open air motion picture theaters, and shall report to the commissioner any offense against morality, decency or public welfare committed in said exhibitions."

Acting under the authority thus granted by charter and ordinance, the Commissioner of Licenses in the City of New York has assumed to and does exercise jurisdiction over the class and character of motion pictures which may be exhibited in that city. To such extent has this power been exercised by the commissioner, that he has acted without prior complaint being made to him concerning the character of any given picture, where, in advance of its public exhibition, he has acquired knowledge of its vicious character. In such cases he notifies each theater proprietor in that city that if he exhibits such picture his license will be canceled. In most instances, the warning so conveyed has been complied with. In isolated cases, however, application to the court has been made to enjoin the Commissioner from the exercise of such power. In nearly every one of these cases the action of the Commissioner has been upheld. As a result of the existence of these regulations and their operation in the City of New York, pictures have been excluded from exhibition in that city, because of their impropriety and indecency, although exhibited in other parts of the State where no such statutory provision exists.

This law in the City of New York and the work thereunder of the Commissioner, have met with the commendation and approval of the public and of the representative, reputable men engaged in the production, distribution and exhibition of motion pictures.

As to the manner on which Commissioner of Licenses George H. Bell has conducted the New York City bureau, one representative of the industry said: "It is 'very wholesome'—that is, it is a benefit to the public, and second, it is a benefit to the motion picture industry. As you have probably gone into this thing you very likely know more about it than I do—but I think you will find that the exhibitors in this town, strangely enough, have grown very fond of the power that is ruling them. I have talked to them and they feel—are almost unanimous in feeling—that the way the thing is being handled in New York is very good for everybody, and I hear nothing but praise for Commissioner Bell. In fact, nearly all of them—I won't say all—you will find a fellow once in awhile who wants to run something that is out of the way, but taking it by and large, the decent fellows that are running the family houses feel the situation is in very good shape and good hands."

The same witness further testified: "The majority of the motion picture industry would be willing to come before this committee and earnestly recommend and offer to co-operate with the committee—let me put it that way—to the end that a department or commission in this State might be created to license the various branches of this industry. Now, of course, no one likes to pay license fees and no one likes to pay taxes. I guess human nature runs pretty much the same along that line, but there are several things that a department or a commission of that sort might properly do—you have just touched on the very important matter of regulation: that is, regulation by the police power of the pictures. Now, that is very important, and there isn't any doubt in the world that ninety-nine per cent. of the motion picture people would go out and fight for that as opposed to censorship. They are afraid of censorship and justly afraid of it."

This view, so expressed, was concurred generally in by at least three other men prominent in the production and distribution of motion pictures, who appeared and testified before the Committee, including the President of the National Association of the Motion Picture Industry, Inc., and the chairman of the Executive Committee of that Association.

From the foregoing facts the committee has drawn the following conclusions:

First: That while in the past enormous profits have been made by concerns engaged in the production and distribution of motion pictures, and while such concerns have not been paying their just share and proportion of the burdens of government, and while some are doing well now, yet the conditions due to the present European War, and the transformation which is now going on in the business, make it inadvisable at the present time, to single out that particular industry as a subject for special taxation. The Committee, however, is of the opinion that upon the return of normal conditions, that industry, as well as the whole amusement field, may well be brought within such a scheme of taxation in this State.

The Committee has heard testimony upon the desirability of immediately subjecting the more expensive amusement fields to taxation. This testimony was volunteered by amusement men, one of them a great theatrical manager. Upon the desirability of immediately including the more expensive theatrical and operatic entertainments within the field of taxation, this committee, by reason of the limits imposed upon it by the resolution which created it, refrains from expressing an opinion.

Second: The Committee believes that the public welfare demands the immediate creation in this State of a department or bureau which shall take and have charge of the licensing of the various persons, firms, corporations and associations engaged in this State in the production, distribution, or exhibition of motion pictures, and the operation of the machines used in such exhibition, and to regulate, as is done in the City of New York, the character of pictures so to be exhibited; and that a suitable license tax or fee be imposed, to be fixed at a flat or graduated rate—and calculated in whole or in part upon the extent of business done or the quality and amount of film handled.

Third: The committee also recommends legislation making the theft or intentional mutilation or destruction of or reckless or careless injury to any motion picture film, apparatus or device, cause for the cancellation of the license of the person guilty of such act.

In addition to the foregoing matters, the Committee calls the attention of the Legislature and the people of the State to certain conditions which have been disclosed during the course of the investigation. Information was brought to the committee that what was apparently a firm was putting out a stock jobbing proposition, with advertising of a fraudulent character with relation to moving picture machines and the profits in the business. Testimony developed that this stock jobbing was being done by a corporation of precisely the same name, incorporated under the laws of the State of New York, with a capital stock of one thousand dollars, and which occupied the same room as the firm of the same name and used the same stationery, there being at no point anything to indicate that this petty corporation had anything to do or was in any way connected with the scheme, while it was being handled so as to make it, as a matter of law, if possible a corporate enterprise solely.

It further appears that a number of the corporations formed in connection with the motion picture industry are stock jobbing enterprises, forced to unload stocks of little or no value upon the public, a number of these corporations being formed under the laws of other States.

Any committee of the Legislature hereafter appointed to investigate as to general corporate abuses might well look into these stock jobbing enterprises.

The committee expresses to the many persons connected with the industry its appreciation of the attitude which they have assumed toward, and the assistance which they have rendered to the committee in he discharge of its duties. Many of these men have gone to large expense and considerable trouble in rendering such assistance.

The Universal Film Manufacturing Company furnished most elaborate statistics and in a wealth of detail, which has been of incalculable assistance to the Committee.

We also desire to specifically mention in this connection Wharton, Inc., Thanhouser Film Corporation; Famous Players-Lasky Corporation; Vitagraph Company of America, and the Triangle Film Corporation and its subordinate companies.

The committee also desires to mention the assistance rendered by Mr. Joseph W. Engel and Mr. Charles K. Stern.

The Committee regrets to state that this has not been the attitude of all those connected with the industry.

The Committee will later submit a bill embodying the foregoing recommendations.

Dated March 14, 1917.

PREPARATIONS FOR CONVENTION UNDER WAY

Manager Establishes Offices for Annual Event at Chicago

Headquarters for the 1917 National Exposition of the Motion Picture Exhibitors' League of America have been established by Ludwig Schindler, manager, on the fourteenth floor of the Masonic Temple, Chicago, and within a week preparations for the annual event will be in full swing.

The next move is to be a direct appeal to the producers and accessory manufacturers to make an early reservation of space in order that the Exposition can be more thoughtfully planned than most efforts of its kind are.

The 1917 Exposition manager is planning to make a drive, in cooperation with the exhibitors at the show, to get every theater owner in America to the Convention and Exposition. To carry out this idea, a plan is being developed in conjunction with the National Executive Committee of the League, a plan to offer a prize to the local organization having the largest representation in Chicago, July 14 to 22.

Mr. Schindler is elated over the fact that the National Association of the Motion Picture Industry has selected Chicago for its annual meeting and that the sessions will be held at the same time that the National Convention of Exhibitors meets. The two Conventions will bring together in Chicago during the Exposition week the big men in all the branches of the motion picture industry. Following are the committees:

Finance Committee: Peter J. Schaefer, chairman Jones, Linick and Schaefer Company; Nathan Ascher, Ascher Brothers Theatrical Enterprises; Joseph Trinz, Lubliner and Trinz Enterprises.

Honorary Committee: George K. Spoor, president Essanay Film Manufacturing Company; William N. Selig, president Selig Polyscope Company; George Kleine, president Kleine Optical Company; John R. Freuler, president Mutual Film Corporation; Watterson Rothacker, president Rothacker Film Manufacturing Company.

A MIRROR READER.

Dainty Myrtle Gonzales, who is Featured in Bluebird Pictures, says: "I Always Read THE MIRROR Because I See in it a Complete and Accurate Reflection of the Motion Picture and Theatrical Worlds."

CONCURS IN VIEW

Manager McChesney of Edison Agrees with S. L. Rothapfel

That all motion picture producers who have any degree of foresight must concur in every particular with the views of S. L. Rothapfel, as they were presented in THE DRAMATIC MIRROR of March 24, is the substance of a statement that the article elicited from L. W. McChesney, manager of the studios of Thomas A. Edison, Inc. In the story referred to, Mr. Rothapfel ventured the opinion that the day of short feature productions is near at hand, and that the ideal program of the near future will combine such productions with more split-reel subjects than now are being used by the average exhibitor. In commenting on Mr. Rothapfel's article, Mr. McChesney states that the opinions expressed therein by the foremost of America's exhibitors are particularly gratifying to the Edison Company, because of the fact that it recently has adopted a production policy that is almost identical with that recommended by Mr. Rothapfel.

"I was especially interested," says Mr. McChesney, "in Mr. Rothapfel's views on short-length features, because they are very pertinent to the policy recently adopted by us, but I am watching with keen anticipation for his future contributions. I believe that his ideas, as dean of American exhibitors, should be given the utmost consideration by the industry at large and I think THE DRAMATIC MIRROR is to be commended for bringing them before us."

LOWER DUTIES FOR DUPLICATES

In a test case standing in the name of R. K. Bartlett, representing Thomas H. Ince, the Board of General Appraisers has found in favor of the importer's contention for lower duty on photographic film duplicates for moving pictures. The decision was a defeat for the government and for American moving picture interests, which desired a high rate of duty imposed on films of this kind in order to discourage their importation and use in competition with legitimate attractions for which rights had been secured here. The lower duty, it was feared, might encourage so-called movie "pirates" to exhibit plays and scenes without paying for such rights.

Judge Sullivan, in his decision for the board, finding in favor of the importer's claim, held that an exposed and developed photographic film negative printed from a positive taken from the original negative was not dutiable as assessed by the collector at New York, at 3 cents per linear or running foot, as "photographic film negatives for use in moving picture exhibits, exposed and developed," but at 1 cent per linear foot as "moving, motion, motophotography or cinematography film pictures or duplicates of every kind and nature." The board also ruled that a duplicate negative was one which was taken from the original positive, the original negative of which might be in use for motion picture exhibitions. The decision pointed out that such a duplicate negative was much less valuable than the original negative.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE TRUFFLERS"

Five-Part Drama Adapted from the Novel by Samuel Merwin. Produced by Essanay Under the Direction of Fred E. Wright. Released by K. E. S. E.

Sue Wilde ..... Nell Craig
Peter Ericson Mann ..... Sydney Ainsworth
Jacob Mann ..... Ernest Maupain
Henry Bates, "The Worm" ..Richard C. Travers
Ty Lowe ..... Patrick Calhoun
Abe Silverstone ..... Harry Dunkinson
Dr. Hubbell Harkness Wilde.....John Cossar

"The Trufflers" is a screen adaptation of Samuel Merwin's late novel of Greenwich Village versus Mrs. Grundy. Although this version makes a thrilling five-reel melodrama it bears little or no resemblance to the book either in atmosphere or character study. Apparently the scenario writer decided to make of it a straight screen story with little or no regard for the character analysis or local color introduced by Samuel Merwin. For this reason, what few Merwin touches there are, will be decidedly obscure to those who have not read the book—the origin of the title, for instance is anything but clear and the spectacle of the hero floating a volume of Boccaccio about in his bathtub will be distinctly puzzling. The main plot of the adapted story, however, is easy enough to follow and will probably hold the interest of those who prefer the familiar screen situations unhampered by subtleties in development.

The plot follows the career of a young girl who has left her sanctimonious home for the doubtful freedom of Bohemia. She becomes involved with a more or less risky flirtation with a young author and the manager of the moving picture in which she is starring. The sudden death of her aged father, however, brings her to a realization of the false values in her life and she gladly returns to love in a cottage with a young writer who has loved her from the first.

The nearest attempt at character work was made by Sydney Ainsworth as the cynical novelist who looked the part and acted it intelligently. Nell Craig was lavishly handsome as Sue Wilde, but was about as far from the slim, boyish, impulsive heroine that Merwin created as one could imagine. The setting involves several scenes in a moving picture studio which are picturesque if not altogether accurate.

It would be inadvisable for exhibitors to advertise this film as a faithful reproduction of the novel. Undoubtedly it has strong screen situations, but they are not the type that will appeal to thoughtful readers of "The Trufflers" and the film should be reckoned with on the merits of its own story alone.

A. G. S.

"THE FAMILY HONOR"

Five-Part Drama by Adrian Gil-Spear, Featuring Robert Warwick. Produced by World. Under the Direction of Emile Chautard.

Capt. Stephen Wayne ..... Robert Warwick
Gen. Jason Wayne ..... Alec B. Francis
Anthony Wayne ..... Henry Hull
Doris Leighton ..... Gerda Holmes
Marcia Queensy ..... June Elvidge
Eric Mainwaring ..... Frank Beamish

A pleasantly moral drama which presents a hero whose brotherly love saves the family honor, reforms a lovely adventuress and wins him a bride all in one noble stroke. The story has an agreeably optimistic tone notwithstanding the fact that it is the old theme of the guileless youth who is lured into indiscretions by a siren of the stage. Matters seem to be hopeless for all concerned until the elder brother arrives on the scene, sends the lad back to his fiancee and reforms the siren by the simple process of making her his wife. All this is exceedingly gratifying because the young brother as played by Henry Hull, is a lovable sort of a chap, and the adventuress, as played by June Elvidge, so extremely charming in spite of her past that one welcomes with relief the picture of her eminently correct future.

Robert Warwick plays the part of the elder brother who sets things right, with his usual reserved and sympathetic art. Alec B. Francis is excellent as the father of the two brothers and the remainder of the cast is satisfactory.

These character studies as created by Robert Warwick have become familiar to film patrons, and while this study is somewhat lighter than many of his roles, he is still an interesting hero in this attractive little play. Exhibitors will also find increasing advertising value in the name of June Elvidge.

A. G. S.

"THE CLOCK"

Five-Part Comedy by Male B. Harvey. Adapted from the Story by Aaron Hoffman. Featuring Agnes Vernon and Franklin Farnum. Produced by Bluebird. Under the Direction of William Worthington.

Jack Tempest ..... Franklin Farnum
Vivian Graham ..... Agnes Vernon
Bob Barrett ..... Frank Whitson
John Graham ..... Mark Fenton
George Morgan ..... Frederick Montague
Brandon ..... Willis Marks

"The Clock" is a light-hearted little tale of a young man's struggle with procrastination, the well known thief of time. The idea is amusing and is skillfully worked out with a sugarcoated moral hidden in the midst of the comedy. Although the material is far more adapted to three reels than to five, the interest is fairly well sustained except for stretches of obvious and tiresome padding.

We are introduced to the hero as a lovable young idler with far more money than is good for him and a chronic inability to get anywhere on time. When his fortune is swept away, starvation stares him in the face until an unexpected legacy from a mysterious uncle offers him a chance to redeem his slothful existence. The conditions of the legacy include a clock which he is to wind at ten o'clock every night with the alarm set for six in the morning, and his frantic efforts to carry out these terms make up an amusing if rather trivial comedy.

Franklin Farnum is a bit heavy for the juvenile role of the young hero, though he made it pleasantly boisterous in a Douglas Fairbanks fashion. Agnes Vernon was agreeably uplifting as the heroine and the remainder of the cast was satisfactory.

The old joke about the lovable individual who never gets anywhere on time is popular enough and personal enough to have a universal comedy appeal, and exhibitors should make the most of the punctuality idea in advertising this pleasing if somewhat slight comedy, which was agreeably received when produced at the Rialto Theater.

A. G. S.

"THE GIRL IN THE CHECKERED COAT"

Five-Part Drama by E. M. Ingleton; Scenario by Ida May Park, Featuring Dorothy Phillips and Directed by Joseph De Grasse. Produced and Released by Bluebird.

Mary Gordon ..... } ... Dorothy Phillips
"Flash" Fan ..... }
Ann Maitland ..... Mrs. A. E. Witting
Hector Maitland ..... Lon Chaney
David Norman ..... William Stowell

Dorothy Phillips, in "The Girl With the Checkered Coat," enacts a dual role with remarkable cleverness. In the two widely different characters, although sisters, of Mary Graham and "Flash" Fan—the latter a thief—Miss Phillips proves her versatility most effectively. The two girls neither look nor act alike and at times, with the exceptional double exposures, it is hard to believe they are one and the same.

The bulk of the work falls on Dorothy Phillips, but she is ably supported by the others. The settings and photography are pleasing and the direction particularly satisfactory.

The linking of the fates of the sisters, who do not know one another, through numberless vicissitudes is clearly achieved and the story holds the interest for itself as well as because of the acting.

A covetous relative seeks to dispose of Mary by setting her pickpocket sister against her. A frame-up to ruin the former is nipped in the bud by a young lawyer who loves Mary. The villains are discovered and all ends happily.

The acting of the dual role by Dorothy Phillips should be featured by showmen, who will find this a picture with no little drawing power.

A. H. S.

"AS MEN LOVE"

Five-Part Drama by Lois Zellner, Featuring House Peters and Myrtle Stedman. Produced by Pallas Under the Direction of E. Mason Hopper. Released by Paramount.

Paul Russell ..... House Peters
Diana Gordon ..... Myrtle Stedman
Keith Gordon ..... J. W. Johnston
Marjorie Gordon ..... Helen Jerome Eddy

"As Men Love" is a study of a friendship between two men which, contrary to tradition, is not permanently broken up when a woman comes between. It is a novel version of the eternal triangle in which the "best friend," a young doctor, assumes the responsibility for the wife's indiscretion in order to preserve her husband's faith in her. When the infatuated woman literally throws herself on his neck he at first tries to avoid her embraces but, as the husband suddenly arrives on the scene, the doctor, with great presence of mind, bids her appear to repulse his advances so that he may be put in the wrong in the husband's eyes. The crucial moment of the play is the scene in which the wife is forced to confess "all" because her husband refuses to allow the doctor to attend their child, who is dying of infantile paralysis. After the explanations have been followed by forgiveness, the doctor discovers that the child may easily be cured and peace is restored to a turbulent home.

A pretty love story between the doctor and a young girl from the country runs as a counter plot. Fortunately both these characters are pleasant and give us something to admire for it would be hard to imagine two more despicable persons than the wife who permitted the doctor's sacrifice or the husband who would allow his jealousy to keep a doctor from his dying child.

Paul Russell played the part of the young doctor with dignity and feeling, and Myrtle Stedman does her best to inspire the sympathy of the audience for the contemptible young matron. The story has a setting of remarkably beautiful interiors and has been delightfully directed, with just the right emphasis placed on the more tender scenes, involving a baby and an adorable kitten.

Exhibitors will find this an interesting version of the triangular plot which has been staged and directed with lavishness and good taste.

A. G. S.

A SCENE IN "CAPTAIN ALVAREZ."
(Vitagraph.)

"CAPTAIN ALVAREZ"

Two-Part Drama from the Play by Paul Gilmore, Written by H. S. Sheldon, Portrayed by Margaret Bertsch and Directed by Rollin S. Sturgeon. Produced by Vitagraph and Released by V. L. S. E.

Robert Wainwright ..... William D. Taylor
Rosas, President of Argentina ..... George C. Stanley
Don Arana, his Foreign Minister .. Otto Lederer
Bonita, Don ..... Edith Storey
Mercedes ..... Myrtle Gonzales
Tirso, the Spy ..... George Holt
Gonsalo, Chief of Police ..... George Kunkel

The characteristics of the serial melodrama are embodied in "Captain Alvarez," which tells the exciting story of the adventures of a young American named Wainwright, who is involved in a South American revolution under the *nom de guerre* of "Captain Alvarez."

There are battle scenes, a forest fire, burning bridge, narrow escapes and many incidents of a highly sensational but not particularly convincing nature. The fact that it is a release explains certain faults in direction as well as in the consistency of the story. Such things are better done nowadays. The scenic investiture is beautiful and the photography clear.

Edith Storey is a charming Bonita, but her role calls for very little real acting. She has since proved her ability in this direction in more coherent drama.

W. D. Taylor is a good swashbuckling hero as Alvarez, and George Holt, as the Spy, was quite effective. Pretty Myrtle Gonzales, since a star in her own right, had a small role. Others were adequate.

Exhibitors may anticipate a ready acceptance of this picture, despite its loose-jointedness, owing to its warlike features, in these parlous times. This feature should be exploited, with the names of the principals.

A. S. P.

"THE PRICE OF HER SOUL"

Six-Reel Drama, Featuring Gladys Brockwell and Jack Standing. Produced Under the Direction of Oscar Apfel and Released by States Rights by Variety Films.

Allene Graham ..... Gladys Brockwell
Snap Gun Connor ..... Jack Standing
Dr. Howard Graham ..... Monroe Salisbury
Lord Francis Welberton ..... Brooklyn Keller
Mary McGowan ..... Eleanor Crowe
Ralph Connor ..... Jack Abbott
Pierre ..... Willard Louis

Judging "The Price of Her Soul" from the standpoint of entertainment it is easy to say that it is bound to compel unflagging attention. First, it will satisfy those who demand dramatic action. Second, it will please those persons who are particular concerning the acting. The entire cast, and particularly the featured members, Gladys Brockwell and Jack Standing, portray the characters admirably. And lastly, and by no means least, the careful and detailed direction of Oscar Apfel enhances the worth of the picture immeasurably.

Mr. Apfel has inserted a multitude of little touches of detail that increase the atmosphere of the scenes and, except for a slightly out of place idea of comedy relief during one of the reels, he has accomplished some remarkably fine work. He has kept the action at a correct and consistent tempo.

Judging the picture from the standpoint of psychology, it must be admitted it is a little warped. Two wrongs never made a right and probably never will. Even though one of the wrongs has been righted at the end it still remains a wrong and the sting cannot be forgotten. But those who wish to, may debate this criticism with the argument that if a picture is interesting drama and well presented there is license for untruthful philosophy and that only the intellectually fastidious may complain. The bare theme of the story, which is morbid to an extreme, is the punishment of a man who sells "dope." A young crook, on being liberated from prison, finds that somebody has taught his brother to use drugs. He traces the original source of the stuff and finds that it came from the father of a girl with whom he has come in contact and likes. As a revenge for his brother's broken condition he kidnaps this girl and induces her to become addicted to the drug, subsequently sending her back to her father. The happy ending comes when the girl and young brother are shown to be cured of the habit, with the now reformed crook declaring his love for the former.

"The Price of Her Soul" should prove valuable as state rights property; in spite of its bad psychology the exhibitor who desires a strong dramatic picture will make no mistake in booking it.

F. T.

"WHEN LOVE WAS BLIND"

Five-Reel Drama, Written by Agnes C. Johnson and Produced by Thanhouser. Under the Direction of Frederick Sullivan. Released by Pathe, April 15.

Eleanor Grayson ..... Florence La Badie
Her Father (John Grayson) .... Thomas Curran
Mrs. Meggs ..... Inda Palmer
Burton Lester ..... Boyd Marshall
Frank Hargreave ..... Harris Gordon
Vera Hargreave ..... Gladys Leslie
Burton's Aunt ..... Ida Darling
Ruth Porter ..... Ethyle Cooke

Undeniably the chief requisite for an entertaining presentation of a simple heart interest story, such as the kind that readily flows from the pen of Agnes C. Johnson, is a thoroughly careful adherence to continuity. Thanhouser's production of "When Love is Blind" is a simple heart interest picture, with a well constructed plot.

The story concerns a young blind girl who undergoes an operation that restores her sight, at the expense of a young man who at first feels only a platonic affection for her but afterward comes to want her for a wife, and gets her. It is told pleasingly, with unbroken sequence, and acted by a company of players who get all the worth possible out of their parts. The direction is adequate and the settings and exteriors are a help.

Florence La Badie deserves special mention for the manner in which she acted a role that does not call for much more than a pleasing personality. She really makes quite a lot out of it. The clear photography shows her to advantage.

Although there have been a multitude of heart interest stories released lately, here is an opportunity for an exhibitor to book one that will not prove a bore to his patrons. "When Love is Blind" will go in any class of motion picture house.

F. T.

"THE BOND BETWEEN"

Five-Part Drama, Written by and Featuring George Beban. Produced by Palms Under the Direction of Donald Crisp. Released by Paramount.

Pierre Duval ..... George Beban
Hans von Meyerinck ..... John Burton
Feole Zelnar ..... Nigel de Brulliet
Carl Rhinnoss ..... Paul Weigel
Jacques Duval ..... Colin Chase
Raoul Vaux ..... Eugene Pallette
John Fownes ..... W. H. Bainbridge
Ellen Ingram ..... Vola Vale
M. Lorillard ..... Signor Bussi
Mme. Lorillard ..... Mrs. Buehler

In "The Bond Between" George Beban gives us another sympathetic interpretation of a Latin type, although this time the character is French instead of Italian and rather older than most of his creations. He plays the old French father of an irresponsible son with a tenderness and paternal patience that suggests Warfield in "The Music Master," a resemblance that is increased by the fact that the old man eks out his meager existence by giving piano lessons to the children in his bohemian neighborhood.

The story introduces us to Pierre Duval, who, in spite of his white hairs is the gayest of the group of cronies who meet in one of the picturesque cafes of the Latin quarter. He indignantly resents any adverse reference to his absent son, Jacques, studying in Paris, whom he insists has a "good heart" in spite of the boy's apparent worthlessness. When the boy returns his father's guileless faith in his goodness and ability induces him to throw off the bad influence of evil companions and justify the fondest hopes of the old man. The action involves a really ingenious robbery in an art gallery and the somewhat amateurish sleuthing of a girl detective whose love affair with Jacques supplies the heart interest in the story. A more compact and logical scenario might have been made from the ideas in this plot, but as the interest of the audience is centered on Reban's character study, the lapses in the story are of little consequence.

There is enough novelty in the picture of Beban as an old French father instead of his more familiar Italian types to make a feature in advertising this film. Its production at the Strand Theater this week met with the appreciation that always awaits a Beban picture.

A. G. S.

"HER OFFICIAL FATHERS"

Five-Part Comedy by Hugh S. Miller, Featuring Dorothy Gish. Produced by Triangle Fine Arts, Under the Direction of Joseph Henabery and Elmer Clifton.

Janice Webster ..... Dorothy Gish
Steven Peabody ..... Frank Bennett
John Webster ..... F. A. Turner
Ethan Dexter ..... Sam De Grasse
Henry Jarvis ..... Fred Warren
Winfield Jarvis ..... Milton Schumann
Aunt Lydia ..... Jennie Lee
Anthony White ..... Richard Cummings
William Blaine ..... Charles Lee
John ..... Hal Wilson
Maid ..... Bessie Buskirk

"Her Official Fathers" is a frivolous but charming bit of fluff, which presents Dorothy Gish in her most kittenish mood against a background of frenzied finance. The play makes no attempt to be serious but trips along through the escapades of the wilful little heroine until the absurd and blissful ending. Except for a few scenes of real pathos between the weary old millionaire and his only daughter, the story is straight comedy set almost to opera bouffe time. It deals with the girlish pranks of a young heiress who is left as the ward of the directors in her late father's trust company. She immediately adopts these venerable gentlemen as her "official fathers" and proceeds to shock them into insensibility by her wild extravagance and her adventures in her new runabout. Underneath all her frivolity, however, she is guided by an unsuspected vein of common sense and by a cherished letter from her father, warning her against the two worthless men who attempt to marry her for her money, and the film ends in a farcical scene, where the heroine confronts the two men who have arrived for what they supposed was their own wedding and announces that she is the bride of a young hero whom she has dragged from under an automobile wreck.

Dorothy Gish is so excessively frolicsome in this role that she half burlesques her own type, but does it delightfully in a series of bewitching costumes. The three men attempting to marry her are satisfactory, but overshadowed by the prominence of the young heroine.

All this is Dorothy Gish comedy pure and simple with this delightful little star in her most capricious and least sentimental mood.

A. G. S.

"APARTMENT 29"

Five-Part Mystery Drama by E. J. Montagne, featuring Earle Williams, Directed by Paul Scardon and Produced by Vitagraph for Release by V. L. S. E., April 9.

Stanley Ormsby ..... Earle Williams
The Girl ..... Ethel Gray Terry
Bobby Davis ..... Denton Vane
The Russian ..... L. Johnston
His Wife ..... Billie Billings
Superintendent ..... V. Stuart
Janitor ..... Bernard Seigle
Policeman ..... Frank Mason
Messenger Boy ..... Tommy Brett

Just to prove to a rather bumptuous dramatic critic that his judgment is not infallible and that no one may accurately say what a man might or might not do under certain circumstances, Ormsby, the critic in "Apartment 29" is given the "time of his life" by the author of a new play with the assistance of the company. In the end the critic is forced to confess that in similar situations to those in the play he acted with far less intelligence than the hero of the drama, whose actions he had announced his intention of severely criticising. Thus the unfavorable review which would have killed the show, is altered and incidentally the critic falls in love with the leading woman.

Earle Williams is happily cast as the critic, and the support of Ethel Gray Terry, as the leading woman, is charming. The element of surprise is effectively introduced and the suspense sustained with considerable success. Denton Vane, as author of the play, gives a sincere performance, as do the others in the cast.

This picture is more or less novel though a somewhat similar idea was used on the stage in "Seven Keys to Baldpate."

It is assuredly good entertainment and gives Earle Williams a better opportunity than he he has had of late to make use of his histrionic talent. He should be featured in announcements and exhibitors may depend on this as a picture designed to please all classes.

A. H. S.

"THE HIDDEN CHILDREN"

Five-Part Drama by Robert W. Chambers, Adapted and Directed by Oscar Apfel and Produced by Yorke, for Release by Metro March 26. Featuring Harold Lockwood and May Allison.

Ruan Loskiel ..... Harold Lockwood
Lois de Contrecoeur ..... May Allison
Joanne de Contrecoeur ..... Lillian West
Mayaro, a Mohican Sagamore .... Henry Hebert
Amochol, the sorcerer ..... George MacDaniel
Lieut. Boyl ..... Lester Cuneo
Calvert ..... A. B. Ellis
Mrs. Rannock ..... Lillian Hayward
Gen. Sullivan ..... Howard Davies
Marie Loskiel ..... Clara Lucas
Capt. Jean de Contrecoeur ..... A. Allardt
Hiatowoc ..... Daniel Davis
Guy Johnson ..... Charles Cummings

In the effort to make this adaptation of Robert W. Chambers's novel, "The Hidden Children," picturesque, it is evident that the story itself has been sacrificed and the result is a number of scenes, more or less disconnected, and almost a total absence of suspense or dramatic effect.

The featured players make a striking appearance, but there is scarcely any character development and the people of the pic-

(Continued on page 28)

Profit Sharing

When you boost *Paramount Pictures* you are putting additional money in your pocket, through a system of profit sharing.

Paramount Pictures don't have any expense added that isn't necessary, yet nothing is spared that will make a picture attract more people. For example—the Paramount picture released on April 19th will bring together two of the strongest stars, whose special talents and dramatic ability are particularly suited to a strong human interest story that grips—and holds you, entitled

"The Lonesome Chap"

Louise Huff, as a little girl, and *House Peters*, in his well-known overalls this time as a wealthy young miner, portray the youngster captivating her guardian. The guardian, somewhat older than she is and was convinced that she does not care for him, but it finally worked out all right.

Paramount today leads the field in *looking out* for you. A certain amount of earnings is turned back to your service. There are well appointed exchange offices for your convenience where you are treated courteously at all times, a house organ full of good practical tested ideas on showmanship; a catalogue of accessories to help the exhibitor with his advertising and publicity—superior to anything ever before issued.

Paramount tries to make the exhibitor's profit greater tomorrow than today—and Paramount exhibitors know what today's profit is. This is done with no sense of philanthropy—it is just plain "good business." Prosperous exhibitors make prosperous producers and distributors.

***Paramount Pictures* are made as good as is humanly possible—isn't that good enough for you?**

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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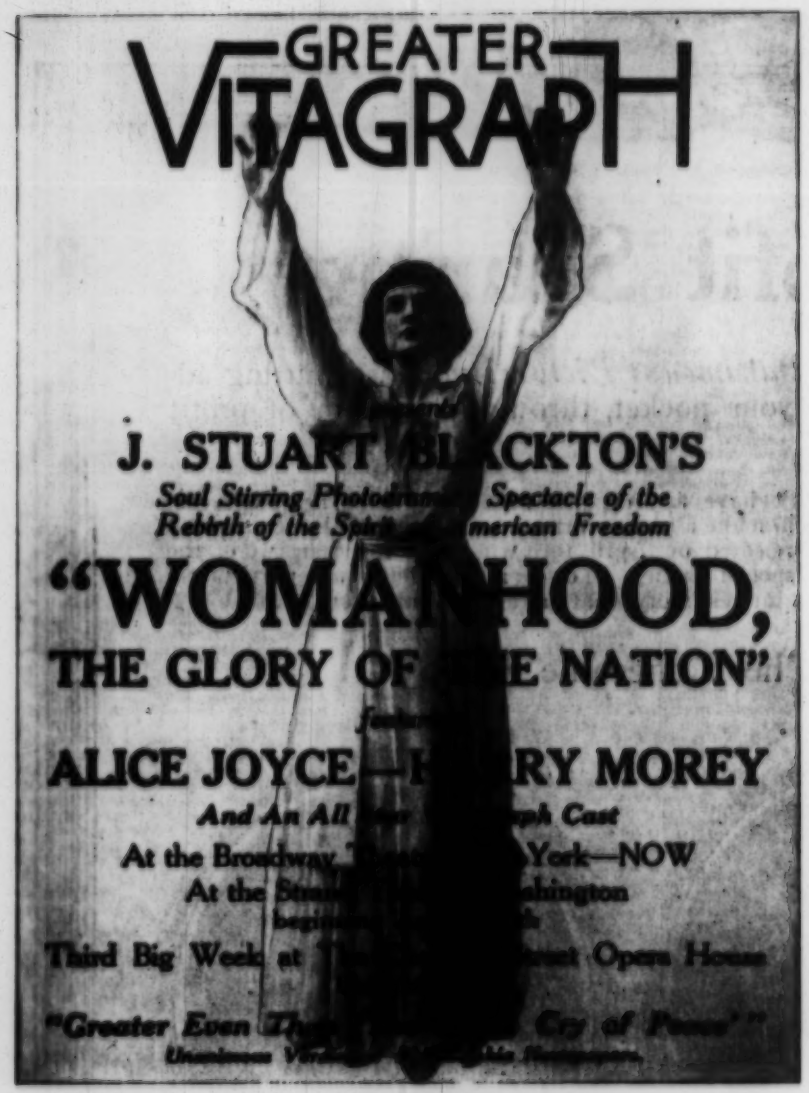
GREATER
VITAGRAPH
J. STUART BLACKTON'S
Soul Stirring Photodrama Spectacle of the
Rebirth of the Spirit of American Freedom
"WOMANHOOD,
THE GLORY OF THE NATION"
featuring
ALICE JOYCE — HARRY MOREY
And An All Star Supporting Cast
At the Broadway Theatre, New York—NOW
At the Strand, Washington
beginning
Third Big Week at the Forrest Opera House
"Greater Even Than the Battle Cry of Peace"

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK
JUNE ELVIDGE and HARRY HULL
in
"The Family Honor"
Story by Adrian Gil-Spear
Directed by Emile Chautard

FEATURES REVIEWED

(*Continued from page 27*)

ture are little more than animated puppets. Perhaps the book did not afford the best of material for the screen. In any case, it is boiled down to a bare recital of how Euan Lockiel meets Lois, who is searching for her mother, from whom she was taken, to be hidden away, thus escaping sacrifice, when a baby. Euan discovers he is also a "hidden child." They go to Catherinstown with the Continental Army and attack the village. Mother and daughter are reunited. The two young people are mated—that is all.

There are many charming pictures and some of the remarkable quality of Chambers is retained. But the battle scenes fail to convince and there is no mystery—indeed, the introductory subtitles explain virtually everything in advance.

The popularity of author and actors afford good advertising material and their names should be exploited. A. H. S.

"SWEETHEART OF THE DOOMED"

Five-Part Drama by Jerome N. Wilson. Featuring Louise Glaum. Produced by Triangle-Ince-Kay Bee. Under the Direction of Reginald Barker. Supervised by Thomas H. Ince.

Honore Zonlay	Louise Glaum
Paul Montaigne	Charles Gunn
Gen. Gabriel Durand	Thomas Guise
Gen. Jacques du Fresne	Roy Laidlaw

"Sweetheart of the Doomed" gives us another war vampire who is transformed from the scarlet woman of a Parisian cafe to the good angel of a war hospital somewhere in France. The hero who effects this change is a young dispatch bearer. Usually the combination of vampire and dispatch bearer has fatal results for whatever army the dispatch bearer is serving, but in this case the effects are wholly beneficial both for the vampire and the war. When she finds in the young soldier the first real love of her life she follows him to the front disguised as a peasant woman. In one of the hospitals she meets a doctor who has known her in Paris and who suggests that the only way she can atone for her ensnarement of men in the past is to devote herself now to the solace of these dying soldiers. While engaged in this angelic mission, she recognizes her young lover among the desperately wounded and her prayers and tender nursing bring him back to life.

Louise Glaum made this somewhat improbable character most sympathetic and almost convincing. Her later pictures have shown that she has decided to play her vampire roles with more reserve and the result is a distinct improvement. Charles Gunn made a handsome and indomitable young soldier and lover. The background of war scenes in the pathetic little villages of France was reproduced with remarkable realism and fidelity to detail.

The combination of a lurid but striking story with a setting of unusually effective war scenes has all the elements of popular appeal. It might be added that Louise Glaum is far more appealing as the reformed vampire than she has been in the roles where she vamps to the bitter end. A. G. S.

WIDELY "DIFFERENT" THEMES IN TRIANGLES

Programs for April 15 and 22 Marked by Diverse Features—Other Announcements

Themes that are diverse, scenes that are widely different, mark the features on Triangle Programs for April 15 and 22.

Robert Harron and William Desmond are the stars of the pictures to be shown in first-run theaters during the week of April 15.

Harron will appear in the Fine Arts "transcontinental" drama of politics and love, entitled, "An Old Fashioned Young Man," written by Frank E. Woods and directed by Lloyd Ingraham. William Desmond will be starred in a stirring Kay Bee play of the Balkans, entitled, "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the supervision of Thomas H. Ince.

Bessie Love and William S. Hart share honors as the stars of the Triangle feature releases for April 22. Miss Love will be seen in a Fine Arts comedy-drama, supported by George Stone and the Kiddies, entitled "Cheerful Givers," written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the star role in a forceful Kay Bee "thriller," entitled, "The Desert Man," written by Martin Brown and Lambert Hillyer and directed by Hart himself under the personal supervision of Thomas H. Ince.

Pursuant to the announcement from the Coast that Thomas H. Ince has secured the signature of William S. Hart to a new contract binding the most popular of all Western screen stars to appear in new Kay Bee productions under Ince's supervision for two more years, at a greatly advanced salary, it will be interesting to learn that Buck Connors, the literary Texas Ranger who has contributed many successful stories to *McClure's Magazine*, *The Saturday Evening Post* and *The Popular Magazine*, has also been placed under contract to submit all of his future output to the Triangle-Ince organization with the object of allowing Ince and Hart first choice of any material they may think suitable for screen presentation.

Featuring Jack Devereaux

Jack Devereaux, who played the juvenile lead in "Her Father's Keeper," the first Triangle feature made at the new Yonkers studio, prior to the advent of Allan Dwan as supervising director of the plant, appears to have established himself firmly in the good graces of the famous creator of "Manhattan Madness" and "Fifty-Fifty," for he is being featured in the current production, and will also have prominent parts in forthcoming releases under Dwan's personal supervision.

NEXT FAIRBANKS FILM IS "A REGULAR GUY"

Artcraft Feature to Be Staged East and West—Strong Cast for First Picture

"A Regular Guy" is the title of Douglas Fairbanks's second Artcraft production and will be staged East and West. It will be started here and completed in Wyoming.

Immediately following the completion of "In Again—Out Again" now being finished at the Gauntier studio in New York, Mr. Fairbanks will take a short vacation in Atlantic City and will then return to New York to secure the metropolitan scenes for "A Regular Guy." The script of the new play is now receiving its final preparation for screening at the hands of Anita Loos. The author of the original scenario is a mystery and Business Manager John Fairbanks is still holding a check made out to "cash" for the careless sender of the script minus the author's name and address.

In accordance with the Fairbanks policy the Western scenes for "A Regular Guy" will be taken in Wyoming in order to obtain the proper background for the picture, and a special car on the New York Central has already been chartered to carry the players and the working staff. Among those who will make the trip are John Emerson, who will direct the picture; Anita Loos, her mother; Bennie Zeidman, "Doug's" personal publicity representative; Cameraman Victor Fleming, his assistant, Glen Mac Williams; Billy Shay, assembling editor; John Fairbanks, business manager; his assistant, Florence E. Gribbon; Jack Scott, Eric von Strobeim, Robert Nichols, James Hogan, his wife; "Doug's" secretary, Mathilde Kanes and "Buddy," the Fairbanks valet.

For his initial Artcraft picture, "In Again—Out Again," Douglas Fairbanks has selected an efficient supporting cast which includes artists of wide screen prominence as well as theatrical experience. Appearing opposite "Doug," in the role of Janie Smith, is Arline Pretty.

Arnold Lucy as Amos Jennings Ford, the pacifist, and Helen Greene, as his daughter, are also given plenty of opportunity to assert their talents in this picture. Both have had wide experience on the screen and speaking stage.

Ada Gilman is given a role particularly adapted to her talents. Frank Lalor, who plays the part of the rural drug store owner, is a well known stage comedian.

"WOMANHOOD" PREMIERE IS A PATRIOTIC OCCASION AT THE BROADWAY

Vitagraph Production Stirs Spectators to High Pitch of Enthusiasm—Speeches Bring Cheers

Militant Spectacle by J. Stuart Blackton and Cyrus Townsend Brady, featuring Alice Joyce and Harry Morey, produced by Greater Vitagraph. Directed by J. Stuart Blackton and W. P. S. Earle. Scenario by Helmar W. Bergman; Photographed by C. R. Nickerson.

Mary Ward	Alice Joyce
Paul Strong	Mr. Harry T. Morey
Marshal Prince Dario	Mr. Joseph Kilgour
Count Dario	Mr. Walter McGrail
Alice Renfrow	Peggy Hyland
Philip Ward	Mr. James Morrison
Jane Strong	Naomi Childers
Julia Strong	Mary Maurice
Baron Reyva	Mr. Templar Saxe
Ortos	Mr. Edward Elkas
The Little Boy	Bobby Connelly
Carl, the Spy	Bernard Siegel
Prime Minister	John Costello

"Womanhood; the Glory of the Nation," Greater Vitagraph's militant film spectacle which began an indefinite run at the Broadway Theater, New York, last Sunday night, will be one of the most convincing evidences of the value of motion pictures in a time like the present. It is the most powerful of arguments for preparedness and the least enthusiastic American could scarcely fail to be stirred by the fervor of its patriotic purpose. The producers are to be congratulated upon having, at a vital time, released a spectacle which should aid recruiting and bring home to the people of this country the necessity of preparing against the possibility of alien invasion.

The premiere was an occasion for a patriotic outburst. When J. Stuart Blackton was introduced by Burr McIntosh and gave a rapid-fire talk on preparedness he was applauded to the echo. Burr McIntosh followed with a smashing address, in which pacifist leaders were flayed and the cause of patriotism given a stirring impetus. His speech brought cheers. All this occurred during the intermission.

As a picture "Womanhood" ranks with the best of its kind. It tells of the capture of New York and Philadelphia by a foreign power, whose identity was thinly veiled under the name "Ruritania." An American girl, inspired as was Joan of Arc, aids recruiting and is captured and murdered by the invaders. Her brother becomes Director of Energies and through him, and by the aid of Mary Ward, serving as a spy, the tables are finally turned and the invading army annihilated. The battle scenes are immense; the incidental action vivid; the pathos convincing. Alice Joyce as Mary gives a sympathetic portrayal and Harry Morey presents a powerful characterization in the role of Paul Strong. Naomi Childers is a pathetic and appealing figure as the martyred modern Joan. The others in their respective roles are excellent. The photography is clear throughout and the scenes effective. The direction results in the swift and inspiring development of a story which is fraught with calamitous moments, but which ends with America triumphant, as she must ever be. There is a tone of sincerity to the film which deserves the success it will undoubtedly achieve. A. H. S.

STRAND ANNIVERSARY

During Easter week the Strand Theater will celebrate its third anniversary. The house was opened to the public April 11, 1914. Manager Edel is making elaborate preparations for the celebration and an exceptionally attractive bill will be presented. Handsome souvenir programs will be given to each patron attending any of the anniversary performances.

RIALTO ANNIVERSARY APRIL 22

The Rialto will celebrate its first anniversary during the week beginning April 22. Douglas Fairbanks' new picture, "In Again, Out Again," will be the feature of the bill, with Fatty Arbuckle in a new comedy as an added attraction. New scenery by Joseph Urban will be installed that week and Mr. Rothapfel will strive to present the most imposing program any motion picture house has ever offered.

LASKY'S REPORT ON CAMPAIGN FOR DEFENSE

Showing of Film Men Has Been More Than Gratifying

The success of the motion picture campaign in behalf of the Mayor's Committee on National Defense was due entirely to the unselfish and patriotic co-operation of the exhibitors of Greater New York. In sending out the following statement and report Jesse L. Lasky, chairman of the Motion Picture Division, wishes to express his personal thanks to all who assisted in the patriotic work.

The campaign in New York city, under the auspices of the Mayor's Committee on National Defense, was concluded last week and a complete report of exhibitors' co-operation and activity was made to the Central Committee by Mr. Lasky.

"With practically every agency, political, commercial and religious, working in behalf of national preparedness during the past ten days, the showing of the motion picture division was more than gratifying," said Mr. Lasky. "When I read the report of the progress of the work of the committee last week I was more than pleased to note a number of expressions of the deepest appreciation on the part of many prominent persons for the manner in which the motion picture industry as a whole, and the exhibitors in particular, had entered wholeheartedly in the Mayor's Committee plan."

In his report to the Central Committee at the meeting held in the Hotel Manhattan Mr. Lasky stated that in the Borough of Manhattan 279 motion picture theaters co-operated; in Brooklyn, 280; in Queens, 44, and in Staten Island, 8; making a total of 611.

In all there were about 35,000 to 40,000 declaration blanks supplied to film exchanges, exhibitors and film studios in the greater city. Thirteen hundred motion picture slides were sent out to all exhibitors and shown on the screen in more than ninety per cent of the theaters in the city.

In addition to one sheets supplied to the exchanges, two thousand one sheets were exhibited in theater lobbies and on stands adjacent to the theaters, calling attention to signatures for declarations of patriotism.

All reports which came into the Mayor's Committee headquarters have not yet been tabulated, but it is estimated that through the channels of the motion picture theaters between 200,000 and 225,000 signatures are obtained.

GOLDWYN LEASES UNIVERSAL FORT LEE STUDIOS

Outgrows Facilities at the Solax Plant and Secures More Space

Having developed its scale of operations so rapidly that its present studios at the Solax plant are inadequate, Goldwyn Pictures has leased the great Universal Film Corporation studio and related plant in Fort Lee.

The big "U" Fort Lee studio is one of the finest and most complete structures on the Eastern seaboard, and its occupancy by Goldwyn will give that company one of the finest producing plants in the country.

Goldwyn at the present time is working two companies side by side in its first Fort Lee studio, the Solax, and by dint of close crowding might operate a third company there. But the Goldwyn scheme calls for the operation of more producing units simultaneously; hence, the taking over of the Universal equipment as a result of negotiations with Carl Laemmle and his associates.

Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins are determined to make good the Goldwyn promise of twelve completed pictures by September 1, which forms the basic condition of a sales policy unique in the history of film production. This accounts for a more than doubling of the Goldwyn production capacities in the East.

MARTIN BILL PASSED

The National Association of the Motion Picture Industry was notified by long distance telephone last week that the Martin Local Option bill, permitting Sunday sports and motion pictures on Sunday, by referendum, in towns over 10,000, was passed by the Senate, 19 to 16. This bill went through the house by a vote of 137 to 89 on March 20 and will permit the motion picture theaters to be open between two and ten o'clock on Sunday afternoons and evenings.

The amendment added to the bill in the House allowing the town of Milford to be included within the act, was passed by the Senate last week.

The bill now goes to Governor Marcus H. Holcomb for his signature and it is understood the Governor will sign the measure promptly. This bill was introduced by Representative Charles J. Martin of Orange and has been advocated by the Connecticut Liberal Sunday Committee, of which Hon. M. J. Quinn, former Senator, is chairman.

ON LOCAL SCREENS

STRAND

George Beban is seen at the Strand Theater in "The Bond Between," a photo-drama of which he is the author as well as the star. Included in the cast are Colin Chase, Vola Vale, Mrs. Buehler, John Burton, Nigel de Brullier, Paul Weigel, Eugene Pallette, W. H. Bainbridge and Signor Bussi. Some thrilling and interesting pictures of the Pendleton (Oregon) round-up are presented, showing cowboys and cowgirls racing, bulldogging, riding bucking bronchos, contesting for the world's championship. Victor Moore is seen for the first time in his latest and funniest comedy entitled "His Military Figure." Another new picture of interest is an educational study showing the evolution of agricultural machinery. The Topical Review contains the very latest news pictures edited daily.

RIALTO

In "Even As You and I" the Rialto has a dramatic feature for this week which gets quite away from the ordinary run of motion pictures. It is styled a "photo-allegory" and was produced by Lois Weber. It is a bizarre, fantastic creation, in which Wisdom, Experience and Loyalty appear as characters, struggling in opposition to Satan and three of his Imps.

The Rialto Grand Opera Quartette, made up of Mme. Maubourg, Mlle. D'espinoy, M. DeFrere and Signor Rodolfo, all identified with grand opera companies here and elsewhere, sing the quartette and finale from the third act of "Martha."

The fifth week of the Rex Beach-Dr. Salisbury pictures takes the exploring party into the jungles of Costa Rica, showing the coffee industry from the planting of the bean to its shipment, and quantities of wild game, insects, butterflies and other denizens of the tropics.

The distinctive topical digest and a carefully selected comedy, with appropriate incidental music and scenic effects complete the program.

OTHER HOUSES

FORTY-FOURTH STREET.—"Joan the Woman."
LYRIC.—"Honor System."
PARK.—"The Whip."
BROADWAY.—"Womanhood."

VIC JOHNSON WITH WILLIAMSONS

Victor B. Johnson, familiarly known to the trade as Vic., has moved the tools of his profession to the Longacre Building and will hereafter be responsible for the advertising and publicity of the Williamson Brothers productions, controlled exclusively by the Submarine Film Corporation.

HAZEL DAWN IN BRENON FILM

Herbert Brenon returned from New Orleans this week, after completing the exterior scenes for his production of Louis Joseph Vance's "The Lone Wolf." This will be his third Selznick-Picture offering. In contrast to his last previous production, "The Eternal Sin," "The Lone Wolf" is a modern story of adventure with a romance that is absolutely unique.

The principal roles in this picture will be taken by Hazel Dawn and Bert Lytell. This will be Miss Dawn's first appearance in photoplays for more than a year.

"DEEMSTER" SALES

Much Territory Is Being Disposed of for Arrow Film

W. E. Shallenberger, president of the Arrow Film Corporation, left for Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine production, "The Deemster," for a group of Middle Western States.

B. Amsterdam, of the Masterpiece Film Attractions, of Vine Street, Philadelphia, has purchased "The Deemster" for the States of Delaware, Maryland, District of Columbia and Virginia.

F. E. Backer, president of the Dreadnaught Film Corporation, who recently purchased the production for New Jersey, will present this attraction at the Goodwin Theater, Newark, N. J., on April 15.

The picture opened at Rialto Theater, Atlanta, Ga., April 2.

Louis B. Mayer of the New England Metro, who has purchased the territorial rights for New England, announces the opening of the Arrow production at the Park Theater, Boston, April 9.

H. Schwalbe will present "The Deemster" possibly at the Chestnut Street Opera House, Philadelphia, in the course of the next five or six weeks on an elaborate scale.

Goldwyn Pictures

Apply a Tape Measure To Goldwyn

THE MEASUREMENT of what men can do for *you* is revealed by *what they have done for themselves.* Exhibitors are invited to determine Goldwyn's value to *their* houses by a test of this kind.

The factors behind Goldwyn have produced some of the greatest financial successes of the American screen and stage.

The Goldwyn authors have written plays that made fortunes for themselves and their managers. They are the men and women whose stories have helped make such immensely successful magazines as *Cosmopolitan* and the *Saturday Evening Post.*

The five great Goldwyn stars thus far announced possess tremendous name and reputation values. They are: Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Others are to be announced.

All these elements combined spell *assured profits* for exhibitors.

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Goldwyn Pictures Corporation
16 East 42d Street New York City
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SUNDAY SHOWS IN SCHENECTADY BARRED

Exhibitor Convicted and Order for Closing Issued

SCHENECTADY, N. Y. (*Special*). — As a result of the conviction recently in Police Court of Victor Bergstrom, proprietor of the Majestic Theater, who was arrested for keeping his theater open on Sunday, Dec. 10, in violation of Section 2145 of the penal law, Commissioner of Public Safety Cole has held a conference with the moving picture exhibitors and informed them that their theaters would hereafter have to be closed on Sunday, the order to take effect at once.

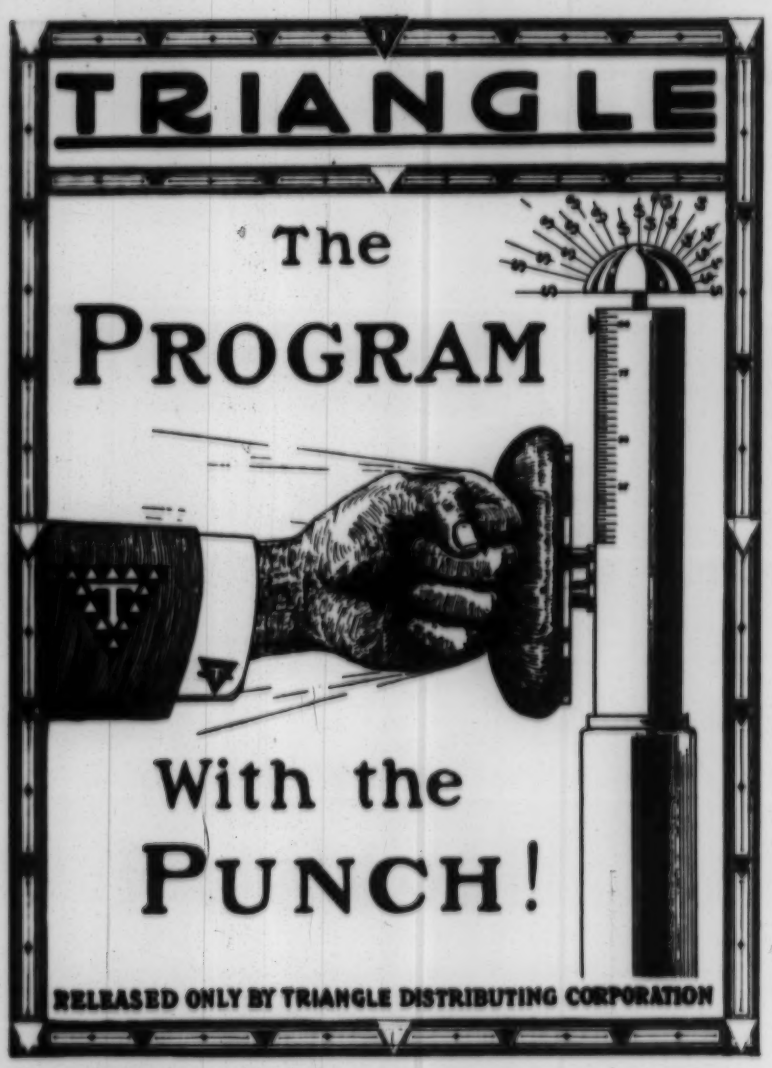
This is the first conviction of moving picture managers arrested for keeping open on Sunday, two managers having previously been acquitted by the same court. The trials of the six other cases still pending have been adjourned until June 7.

It is expected an appeal will be taken in the Bergstrom case. NAT SAHR.

FILM CASE CHANGES

Important changes are being considered in the type of film cases by the Bureau of Explosives and the transportation committee of the National Association of the Motion Picture Industry which met recently to discuss the subject with Walter S. Topping, Assistant Chief Inspector of the Bureau of Explosives. It is proposed to eliminate the web and leather straps now in general use on film cases and to substitute therefor an improved mechanical metal fastener or lock. The members of the transportation committee do not believe that this proposed change is practical and are endeavoring to work out a better solution of the problem with the Bureau of Explosives.

Consideration was also given to a plan suggested for the expediting of shipping films between New York City and points in New Jersey, with particular reference to Newark, Jersey City and Hoboken.



MACK SENNETT-KEYSTONE
LAUGH AND THE WORLD LAUGHS WITH YOU
MACK SENNETT KEYSTONE COMEDY SHOWING TO-DAY
WEEP AND YOU WEEP ALONE
A MOTHER'S SORROW TO-DAY
A MOTHER'S SORROW TO-DAY
RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

SCENE FROM EDWARD WARREN'S PRODUCTION, "THE WARFARE OF THE FLESH."

PREPARE FOR CONVENTION

Northwest Exhibitors Getting Ready for May Festival

MINNEAPOLIS, MINN. (*Special*). — The various sub-committees of the Motion Picture Exhibitors' Corporation of the Northwest are busily engaged preparing for the forthcoming convention to be held at the West Hotel, Minneapolis, the first three days in May. "A departure from former years will be made this year in that there will be no charge to the customer for anything," said David G. Rodgers, Chairman of the Convention Committee, "everything will be free this year, including banquet, ball, etc." The convention is expected to attract some thousand exhibitors from the Northwest and is sure to be a gala affair.

All motion picture houses here report their usual good business. The Unique, which closed its career as a vaudeville house several weeks ago, has been taken over by Ruben and Finkelstein of this city, and will re-open as the New Unique about Easter Sunday, showing pictures exclusively. This makes the third motion picture house in Minneapolis controlled by Ruben and Finkelstein, who also own and operate the New Palace and the New Grand for vaudeville.

CAROLINE BEEDE.

A five-reel production of "Light in Darkness," a story of the West by Peter B. Kyne in which Shirley Mason, the latest star in the motion picture firmament will be featured, is being made at the studio of Thomas A. Edison, Inc., in New York.

SACRIFICING MOTHER ROLE FOR PAULINE FREDERICK

New Type of Character to Be Played by Star of Famous

Pauline Frederick, whose beauty and wonderful histrionic ability made her an ideal Sapho in the Famous Players adaptation of the celebrated Daudet's novel, is to play a completely different type of character in her next production "Sleeping Fires," which is scheduled for release by Paramount April 16.

Whereas Sapho was a heartless, uneducated seeker after pleasure, Zelma Bryce, the character assumed by Miss Frederick in "Sleeping Fires," is a woman of high mentality and very evident refinement whose life is wrapped up in her little son.

Among those in the cast are such well-known players as Thomas Meighan, John Sainpolis, Helen Dahl and Joseph Smiley. Mr. Meighan has been playing opposite Miss Frederick ever since he was transferred from the Lasky studio to the Famous Players, having appeared with her in "The Slave Market" and in "Sapho" where he did such notable work as young Gaussin. John Sainpolis has done excellent work in a number of recent Famous Players pictures, having appeared with Marguerite Clark in "The Fortunes of Fifi" and with Miss Frederick in "Sapho."

REBUILDS OLD STREETS

Francis J. Grandon, director of the Famous Players-Lasky company, has just completed his second picture for that firm. The story, "Heart's Desire," starring the winsome star Marie Doro, is laid on an island off the coast of Brittany. To get the proper scenic atmosphere Mr. Grandon had remodelled seven of the oldest houses and streets in the United States. These are to be found in St. Augustine, Fla. This sounds like sacrilege, but so artistically was the work done that, without losing any of their aged appearance, their beauty was enhanced to make settings for the cameo-like beauty of the star.

SUBMARINE POSTERS

Contracts have been entered into between Worthy Butts of the Greenwich Lithographing Company, and the Williamson Brothers, regarding an unusual line of artistic five color poster work, which will permit the beauties of the Submarine pictures to show to the best possible advantage.

"MAX IN A TAXI"

Third Essanay Comedy to Be Ready April 23

"Max In a Taxi" will be the title of Max Linder's third Essanay comedy. The noted European comedian, at his Culver City, Cal., studio, has nearly completed the filming of this production. It is scheduled for release the fourth Monday in April through the Kleine-Edison-Selig-Essanay service.

While the filming of "Max In a Taxi" is being completed, the comedian's second Essanay comedy, "Max Wants a Divorce," is having a record run, according to reports from the Kleine-Edison-Selig-Essanay Service.

"Max In a Taxi" will have a screen time approximately of thirty minutes. The comedian's original comedy company, which was transported almost in toto from the Essanay Chicago studios to the Pacific coast, appears in the forthcoming offering.

ANITA STEWART GOES SOUTH

Anita Stewart and the cast of her latest picture under production, a James Oliver Curwood story, left New York Friday afternoon for New Orleans. This is to be a particularly elegant Vitagraph production, and, with the usual Vitagraph attention to details, distance was permitted to place no obstacle in the way of filming outdoor scenes to conform with the spirit of the story. The working title is "Rebellion."

In the party were Miss Stewart, Director Wilfrid North, and these members of the cast: Rudolph Cameron, Eulalie Jensen, Julia Swayne Gordon and William Dunn.

"WHIP" REGISTERS HIT

"The Whip," reproduced as a motion picture from the greatest success ever recorded in the history of spoken melodrama, appears to have registered an even greater triumph upon the screen. The picture version was shown to the New York public for the first time at the Park Theater on Sunday, March 25, and the receipts for the day are reported to have been in excess of $2,200.

The large audience room—one of the most capacious in the city—has since been packed, day and evening, and the applause and cheering have indicated an entirely extraordinary enthusiasm on the part of the spectators.

This same spirit is reflected in the criticisms of the daily newspapers, which commend the immense photoplay without reserve.

TRIANGLE RE-ENGAGES STARS

The following telegram has been sent by Thomas H. Ince to each first run exhibitor, as follows:

"Are you cognizant of the fact that we have reengaged the following famous and moneydrawing stars for a long period: William S. Hart, Bessie Love, Louise Glaum, Dorothy Dalton, Enid Bennett, Charles Ray, William Desmond, together with the raving New York beauty Olive Thomas? Do you realize that this is the strongest aggregation of recognized box office attractions on any program today? In addition to the above we have the new de luxe Bessie Barriscale pictures for one year, the finest ever produced under my supervision, released monthly. These pictures notwithstanding the fact of great extra cost in production will be released on regular program. Have your exchange show you Bessie Barriscale in "The Snarl," to be released May 6. All of these pictures produced in the finest equipped studios in the world with the scenario department still headed by C. Gardner Sullivan, so progress and prosperity of Triangle should be assured.

"THOMAS H. INCE."

Plans are being perfected which are only partially indicated in the foregoing telegram for constructive changes in connection with Triangle releases, and details of these plans will be given to the public in the very near future.

KELLY DENIES STATEMENT

Anthony P. Kelly wishes to emphatically deny a statement published recently in all of the trade papers to the effect that he had accepted the position of scenario editor for the newly-formed Empire All Star Corporation, who are to produce the Charles Frohman successes in pictures.

Mr. Kelly simply agreed to make several adaptations for the Empire All Star Corporation, two of which have already been completed—the first entitled "Outcast," and the second "The Imposter."

NO PARAMOUNTS CENSORED

One of the most unusual endorsements of the quality and standard of Paramount Pictures that has ever been given any distributing organization and its producing companies, was that which came to Paramount Pictures Corporation, and its producing companies, Famous Players, Lasky, Morosco and Pallas, recently, when the Pennsylvania State Board of Censors, the most stringent board in the country, printed their list of pictures and subjects condemned, in which not a single Paramount picture was included.

DO SCREEN ACTORS LOSE VOCAL POWERS?

William A. Brady Believes He Has Hit on a Truth

"I have found out what is the matter with actors who go back to the speaking stage after any considerable stay with the moving pictures," declared William A. Brady, director general of World-Pictures Brady-Made.

"The actors who spend any length of time playing for the camera may improve their pantomime, but are crippling their voices and making themselves useless for the stage.

"Another thing that work for the movies is doing to our actors: It is giving them a kind of repression that will minimize the value of their work when they go back to the theater. I have noticed a growing tendency among actors in the movies to indicate the receipt of a sudden and severe shock by the merest start, the slight raising or lowering of an eyebrow or the clenching of a hand, the countenance for the most part carrying no indication of emotion.

"I secured some really remarkable results a short time ago while rehearsing Kitty Gordon in the more strenuous scenes of "Forget-Me-Not," by roaring at her as loudly and viciously as I could, and making her fairly scream her lines at me. It made a really wonderful difference in the reality of the picture—gave it the punch—and decided me to require our players hereafter to do their shouting the same as if they were in the oral drama."

RAILROAD SERIAL SAID TO BE "PRE-PROVEN"

Signal-Mutual Film, with Helen Holmes, Assured of Success

According to the belief of Mutual, Helen Holmes's new photonovel in 15 chapters, "The Railroad Raiders," is a "pre-proven product."

Significant statistical facts relating to Helen Holmes and her value to the theaters are offered from the Mutual's accounting department. The lease records and reports indicate that approximately $2,253,000 was paid to the theaters in admissions to see Helen Holmes in "The Girl and the Game," her first Signal-Mutual screen novel. The records on the bookings now in progress on "The Lass of the Lumberlands," second Holmes photonovel for Mutual indicate that the theaters are enjoying a nearly equal success with this production.

These figures are cited to show that Helen Holmes is getting the money for the man who runs her pictures. Miss Holmes's pictures for Mutual have made for exhibitors something near a total of five million dollars since the release of the first chapter of "The Girl and the Game."

Demonstrated Value

"Demonstrated box-office earning power like that is of very distinct significance to the exhibitor and of important meaning to the picture industry," observes President John R. Freuler of the Mutual.

"It is with such statistical evidence before us that the Mutual Film Corporation is now making its plans, accepting and rejecting film distribution propositions and charting the corporation's course.

"We are interested only in proven products, in so far as the photoplay product may be proven.

"I say this now in behalf of the coming Helen Holmes production, 'The Railroad Raiders,' now being made at the Signal studios under the direction of John P. McGowan, the man who has directed all of the big Holmes successes."

Reduced to Formula

Even the development of minor detail in the making of the Holmes pictures, is ,by the Mutual's system of business analysis, being reduced to approved and proven formulas of success.

"We have done and are doing everything to insure success," said Samuel S. Hutchinson, president of the Signal Film Corporation at Los Angeles the other day. "Art no longer has to be left entirely to chance."

The cast chosen to support Miss Holmes is almost identical with that of "The Lass of the Lumberlands," including: William Buhler, Katherine Goodrich, Florence Holmes, John Hemphill, Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, the able villain; William Brunton, Will Chapman and Charles U. Wells.

According to the Mutual advance bookings and reservations at a period three weeks before release date had set a record for totals at a similar period in the history of recent photonovel production.

BEWARE OF HIRSCH!

A man claiming to be a representative of various trade papers has recently collected money from actors, by representing himself as a MIRROR subscription agent. Do not have anything to do with Harry A. Hirsch. He has no right to collect money for THE MIRROR or to represent THE MIRROR in any way. MIRROR representatives can always show our credentials.

DISCUSSES "NATURAL" COLOR CINEMATOGRAPHY

Thomas Bedding, in Letter, Tells of Difficulties

Editor, THE MIRROR.

DEAR SIR: According to the newspapers and the trade journals, there appears to be, at the present time, a revival of interest in "natural" color cinematography. As this is a subject in which I have taken a great interest for the last twenty years, perhaps you will be kind enough to admit a few remarks in right of the further fact that, anterior to my interest in cinematography, I was also concerned in the subject or ordinary (or still) photography in "natural" colors.

As I write, the sun is shining in a clear blue sky, and the hues or colors of the objects within my view are vivid, brilliant, and pleasing to the sense of sight, i. e., they are in "natural" colors. For the purpose of this letter I have asked those around me if they would like to see accurately reproduced on the screen of a motion picture theater the beautiful and highly colored scenes which I and they are at this moment enjoying. Those scenes include some magnificent views of the Hudson river, with shipping, people, traffic, to add animation to the spectacle—an ideal test subject for any "natural" color process.

But it is at present impossible to create in the brain by chemical or physical means the same sensuous impression as the scene itself. Why? Simply because you are dealing with imperfect substitutes for sunlight; haloid silver salts; aniline dyes; and the electric arc. It defies the wit of man to use these things, in any known way or combination of ways, to produce pictures on the screen which have the verisimilitude of nature so marked and convincing that the human brain recognizes them as passable imitations of, or substitutes, for the originals. The illusion is always incomplete; perfunctory; imperfect. It must be so, of course as every school boy knows. Why not be honest, therefore, and abandon these absurd claims to "natural" color results? Why not frankly give the public what it wants, viz., photographic, hand or stencil color films which please by their brilliancy and contrast.

Commercially there isn't a dollar in these "natural" color processes. Scientifically, of course, they are interesting. Practically, they fail to please the majority of moviegoers.

Ignis fatui have misled people from time immemorial. Transmutation, the restoration of suspended animation, photography in "natural" colors are things which appear to be inherently impossible of achievement.

Yours, obediently,
THOMAS BEDDING.

VITAGRAPH STARTS ADVERTISING CAMPAIGN

Organizes Staff for Intensive Publicity Movement

With the appointment this week of Paul N. Lazarus and N. S. Stronge, who will respectively be in charge of the advertising and publicity divisions of Vitagraph-V.L.S.E., it became known that Vitagraph has had in process of development for some time past, and it now is at the point of launching, one of the most comprehensive and intensive advertising and publicity campaigns inaugurated in any line of business.

This campaign comprehends not alone the use of extensive advertising space in newspapers and billboards in the interest of Vitagraph exhibitors throughout the country, but involves also a complete system of service in assisting exhibitors in the presentation and exploitation of Vitagraph subjects.

The following staff has been organized:

E. Lanning Masters—Advertising and Publicity Director.

Paul N. Lazarus—Manager Advertising Division.

Nat S. Stronge—Manager General Publicity Division.

Gordon Laurance—Editor, "Vitagraph Exhibitor."

Fred Schaefer—Manager Newspaper and Magazine Division.

Frederick James Smith and Adele W. Fletcher—Special writers in the Publicity and Advertising Department.

CORRECT DETAIL IN FILM

An illustration of the lengths to which the present day motion picture producer must go to secure correctness of detail in his work may be found in the sets which were built for the latest release of the Ultra Pictures, "The Woman Who Dared" featuring Beatriz Michelena.

The scenes of this pretentious seven-part picture are laid in Rome and Paris. Everything must be made to conform to this foreign atmosphere. An instance of it is found in an elaborate railroad coach built in accordance with the accepted European design. A considerable problem confronted the technical force of the producing company in providing this, and was only solved by having the coach built bodily inside and out, laying a track and providing locomotion.

O. HENRY STORIES IN Motion Pictures

From Fifth Avenue—the Bowery—the Western prairies—the little comic opera republics of South America—O. Henry gathered the whimsical, ludicrous and pathetic characters which will live forever in the hearts of untold millions.

Now you can see these marvelous O. Henry stories on the screen—those wonderfully human men and women—those absurdly delightful situations—those thrilling adventures, beautiful romances, astonishing climaxes.

O. Henry Pictures are Broadway Star Features, every one personally supervised by J. Stuart Blackton, for twenty years the dominant genius of the photo-play and producer of world-famous short pictures. A new O. Henry picture each week.

Commodore J. STUART BLACKTON

DISTRIBUTED BY GENERAL FILM CO., Inc.

The Thomas A. Edison Studios Offer

Two Big Stars in Two Big Pictures

Marc McDermott

supported by Miriam Nesbitt, Robert Brower, Jessie Stevens, William Wadsworth and others

IN

"Builders of Castles"

(For Release April 16)

Shirley Mason

supported by Pat O'Malley, Sally Crute, Richard Tucker and others

IN

"The Law of the North"

(Released April 2)

Drop a Line NOW and Ask Us to Tell You About Them Anyway

For Information Write or wire

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80 Fifth Avenue, New York, and other principal cities

CHESTER BARNETT

LEADING MAN

"TRILBY," "WISHING RING," "MARRYING MONEY," "THE RACK," Etc.

Four others to be released in the near future.

HENRY KING PATHE BALBOA STAR

DIRECTING Little Mary Sunshine Stories

Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kiddies"

Coming—"As Told at Twilight"

Contract Expires May 1, 1917

What Is Your Liberty Worth to YOU?

THE Liberty of the American people is in jeopardy. The cry of liberty or death heard in 1776 is echoed in 1917. Every American industry is contributing huge funds for preparedness—to strengthen the sinews of the Government in this hour when upon the test of our force and endurance depends the future independence of our people.

What is the great Motion Picture Industry going to do?

What are YOU going to do?

The Associated Motion Picture Advertisers, Inc., has offered its services to the Government to assist in attracting a patriotic activity in behalf of the country in the grave crisis that confronts it, and to stimulate interest in enlistments in the various defensive branches of the Government by attractive posters and slides, and by compelling advertising and publicity. These services have received the support of active men in the United States Service.

But to accomplish the vital results for which we are striving, we must have *funds!* Unfortunately the members of the Associated Motion Picture Advertisers, Inc., haven't a great deal of money. But they are doing their share.

Are YOU going to help?

Funds from one cent to a thousand dollars *will* help.

Checks, money or express orders should be sent to

Associated Motion Picture Advertisers, Inc.

Finance Committee
B. P. SCHULBERG, *Chairman*

485 FIFTH AVENUE, NEW YORK

RAPID FIRE FILM NEWS FROM THE COAST

Incidents, Announcements, Changes and Happenings of Interest Gathered at California Studios

By Mabel Condon

Los Angeles, Cal. (*Special*).—Rose Tapley, who has been traveling and speaking in the interest of "better pictures," arrived in Los Angeles last week. Miss Tapley has been a member of the Vitagraph Company for seven years and has studied the industry from all angles. She was warmly received by the club women of Los Angeles and by studio folk, and was named guest of honor at a party arranged for her by the Hollywood Studio Club, and at which her many film friends were present. A trip to San Diego, and Miss Tapley's appearance in theaters there and in the leading theaters of Los Angeles, was an event of the week in both cities.

Fred J. Balshofer has returned from two weeks spent in New York, during which time he was in busy conference with the Yorke-Metro heads regarding forthcoming and large activities at Mr. Balshofer's Yorke-Metro Studio. Plans for master-pictures, one set of them featuring Harold Lockwood, are among the new ideas Mr. Balshofer has brought back with him to California.

Thrills

Business Manager Norman Manning, of the Balboa Studio, riding his car off the Salt Lake drawbridge, both car and man diving into the water below, by way of satisfying a three-years' desire. You will see it in a Balboa picture.

Harold Lockwood saving his new leading woman, Billie West, from a three-hundred-foot slide down the mountain-side on a passenger coach which accidentally unbuckled. Cameraman Tony Gaudio held to the back of the sliding car with one hand and operated his camera on the rescue-scene above with the other.

Wallace Worsley, boarding an ocean liner in San Francisco Bay, via the hawser, with churning propellers directly beneath him.

Sessue Hayakawa and Carmen Phillips going to sea in a motor-boat and calmly drowning.

Bill Hart shooting up a western town in a new Ince feature just started.

Francis McDonald, Charles Dorian and William Wayne jumping from the sixty-foot railing of the steamship President, en route to San Diego, for Director Stuart Paton's serial, "The Voice on the Wire."

Dustin and William Farnum manning a fifty-one-foot boat as part of the mosquito fleet now guarding the Los Angeles Harbor.

William Russell jumping from the top of a runaway taxi down into the driver's seat, in his just-completed comedy-drama entitled "The Frame-up," by Jules Furthmann.

William Duncan rescuing his leading woman, Carol Halloway, and the horse they were riding, from slipping over a cliff.

Helen Holmes having her new house robbed before she had a chance to spend so much as one night in it.

Fannie Ward playing the triple-role of two sisters and their mother, and in the latter capacity rescuing her two children from a burning building!

Antonio Moreno, practising the stunt of jumping from a tree into the saddle of a running horse, and when he had this stunt perfected, the director cut the scene out of the picture.

Mae Murray's marmoset monkey hurling itself miscellaneously into Lasky sets at the crucial moments when emotions, rather than monkeys, were in demand by the director.

The springing into life and light of the 2,500 mazda bulbs which comprise the huge electric sign "THOMAS H. INCE," which marks the entrance to Culver City, and which, incidentally, lights the way for wayfarers to and from the beaches.

Clarke Irvine directing his "Screamer" car into the curbstone, rather than collide with a demon Electric driven by a dignified lady.

This Was Not for Publication, but—

H. M. Horkheimer, out at the Balboa Studio one day last week, was heard to call a little girl aside and ask how her mother was. The girl's eyes were red as from weeping. Mr. Horkheimer picked up his telephone, called his garage and directed one of the drivers to take the girl to the hospital or her home, whichever she wished, and to remain at her service as long as she needed him.

Charlie Ray's Latest

"The Pinch-Hitter" is the story Charlie Ray is appearing in at the Ince Studios. In the guise of a small-town boy, "the bashfulest critter in the country, and sorta dummyfied," Charlie Ray wears a comedy-looking suit and claims to thoroughly feel the part when in said garments. C. Gardner Sullivan is author of the new Ray story.

Now in Production

Allen J. Holubar is directing and playing the lead in his own photodrama, "The Adirondack Affair."

Herbert Rawlinson's cheery smile will be an attractive feature of the five-reel production "Hands Up," from a story by George Bronson Howard. Jack Conway is filming it, with Alice Lake and Charles Hill Mailes in the supporting cast.

"The Overland Disaster" episode of the "Railroad Raiders" serial, featuring Helen Holmes, proved a disastrous one for the end of Thomas G. Lingham's nose. He and Miss Holmes had to bury themselves in the cinders of the track to allow a freight car to pass over them. Mr. Lingham's thoroughness in burying his nose resulted in the peeling of the skin from the end of that adornment.

Eddie Lyons and Lee Moran are rioting in "A Rag-Time Riot," with Edith Roberts as their leading lady.

Reports from Universal City say that Director W. W. Beaudine is bringing the "Twenty Thousand Legs Under the Sea" to terra firma, meaning "Finis," this week.

Dorothy Phillips, with William H. Stowell and Lon Chaney, are working in the five-reel picture, "The Fires of Rebellion," being directed by Ida May Park.

Ruth Stonehouse, as "A Lovable Thief," is directing her three-reel picture at Universal City.

Director Donald Crisp, George Beban and the trick-bear which tricked him by biting his ear last week, are again on friendship terms and are rounding up the final scenes for the newest Morosco-Beban feature.

Additions

Billie West has been chosen as the new leading woman for Harold Lockwood in "The Secret Spring," now in the making at the Yorke-Metro Studios under the direction of E. Mason Hopper. Miss West's strong photographic resemblance to Norma Talmadge caused one girl to be taken for the other during the several years Miss Talmadge and Miss West worked together at the Vitagraph Studio.

Roy Stewart has returned to Universal City in leads after several months at the Fine Arts Studio.

W. A. S. Douglas has leased one of the stages at the Horsley Studio, and is there producing feature photo plays starring Baby Marie Osborne. The Lasalida Films, Inc., is the name of the company producing the Osborne stories. They will be released through Pathe. Mr. Douglas is vice-president and general manager of the Lasalida Films, Inc.

Frank Buck, formerly head of the Keystone publicity staff, is up at the American Studio in Santa Barbara in that capacity.

Nellie M. Strong Capron is assisting S. E. Snyder in the writing of Balboa publicity. Incidentally, there was a royal welcome awaiting Mr. Snyder upon his return to California from his eastern tour.

Paul H. Dowling is the clever publicity chief whom F. J. Balshofer has added to his studio. Mr. Dowling's name is a frequent one in the motion picture fiction magazines, and he is a contributor to a number of magazines outside of the picture zone as well as to the trade press and a variety of picture pages conducted by the daily press.

Herbert Standing, late of the Morosco Company, has been added to the cast at the Metro Studio.

ROSCOE ARBUCKLE BEEFSTEAKED AT THE SCREEN CLUB

"Fatty" Guest of Honor—Club Crowded—A Night of Jollification

The Screen Club's spacious dining-room was tested to its utmost capacity last Saturday evening when that organization did homage to Roscoe Arbuckle as its guest at a beefsteak. Accompanied by his new boss and partner, Joseph M. Schenck, the genial comedian received a rousing reception when introduced by Alan Hale, the toastmaster of the evening. The parlors had been converted into a miniature theater with a portable stage, a contribution by the H. A. Rolfe Company, where the entire assemblage adjourned after getting their fill below stairs. Here a delightful program of entertainment was offered, the piece de resistance being a sketch entitled "The Editor," by Epes W. Sargent, staged by Tefft Johnson and acted by Sheldon Lewis, William Harvey, Louis Hines and James Cunningham Alan Hale told some tabasco stories, Lou Anger delivered his humorous talk on preparedness, while Mr. Arbuckle in the course of his remarks took the members into his confidence and informed them that he was one of the few movie stars getting less than $10,000 per week. A double quartette composed of Jack Harvey, Harry Benham, Johnny Walker, Lee Walker, Arthur Morrison, C. Jay Williams, John F. Lampe and Dr. Johnson, "all members of this club," sang their way to the hearts of their auditors—and responded to merited encores. A Triangle Keystone two-reeler, one of Arbuckle's best, "The Waiters' Ball," was a great laugh producer. The arrangements were in charge of Will C. Smith and John F. Lampe and the event proved one of the club's most enjoyable affairs

"GARDEN OF ALLAH" IS STRONG STATE RIGHTS FEATURE

Territory Goes Rapidly — Other Selig Announcements

Those who keep close tab on details of the State rights field are commenting on the successful exploitation of William N. Selig's "The Garden of Allah." New methods have been employed in placing this drama on the market and these methods have proved successful for the Selig Company announces that territorial rights for "The Garden of Allah" are being disposed of with unusual rapidity.

The All Star Features Distributors, Sol L. Lesser, president, have announced the purchase of exclusive rights to the States of California, Nevada and Arizona for "The Garden of Allah."

The De Luxe Feature Film Company of Seattle, Wash., through M. Rosenberg, manager, has announced the purchase of the rights for "The Garden of Allah" for the States of Washington, Oregon, Idaho and Montana.

Three hundred actors appear in the ball room scene of "Caleb Conover," the new Selig feature drama nearing completion at the Los Angeles studios under direction of Colin Campbell. It is said to be one of the most lavish sets of its kind ever filmed. George Fawcett is featured in the role of "Caleb Conover," the self-made railroad owner and political power. Others in the cast truthfully said to be all-star, include Fritzi Brunette, Tom Santschi, Eugenie Besserer, Harry Lonsdale, Al. W. Filson, Goldie Colwell and Frank Clark.

JOSEPHINE STEVENS TO SUPPORT ARBUCKLE

Charming Actress to Play Opposite Paramount Funny Man

After having hidden her inimitable talents as a comedienne under the proverbial "bushel" for many years, only to be found by the man who is "worth his weight in laughs," after the whole wide country had been scoured for just "the right girl," Josephine Stevens, a charming girl, whose middle name should by right be "Personality," will make her premier screen appearance in a Paramount production, when she will play opposite Roscoe "Fatty" Arbuckle, in his forthcoming Paramount-Arbuckle comedy, "The Butcher Boy," a two-reeler which will be released to all exhibitors irrespective of the exclusive franchise idea of the Paramount Program.

FROM FAR AND NEAR

(By Mirror Correspondents)

BUTTE, MONTANA (*Special*).—The Peoples Theater, Butte's Newest and most up-to-the-minute playhouse was opened to the public on Sunday, Feb. 25, under the direction of the Montana Amusement Company, of which Frank T. Bailey is the president. Tom F. McDonald, who has been manager of the American Theater in Butte, and other Bailey houses in the West, is in charge of the new theater. Feature pictures, Paramount and Greater Vitagraph productions and two acts of vaudeville will be used.

The theater seats twelve hundred, and is the most commodious house in this part of the country. A ladies' lounge furnished in exquisite style, large dressing rooms for the performers, and shower baths, etc., are the up-to-date features. A prize Persian cat and a gold fish in the lounge make it unique. Lady ushers are employed. Seven thousand were in attendance at the opening performances. Mayor C. H. Lane was introduced by Mr. McDonald and made the dedication speech. Change given out for the first week was in new money direct from the Mint at San Francisco. The calling up of everyone in the telephone directory to let them know the opening date by twenty young ladies the day previous to the opening was a feature. Flowers given to each lady in attendance the first day made for success.

"The Rialto," on corner Main and Park Streets, 100 feet east of the Peoples, seating 1,200 will open in April.

CHARLES LANE.

• • •

FT. DODGE, IOWA (*Special*).—Through the efforts of the Women's Club from 1 until 2:30 is devoted to "pictures suitable for children" at the Majestic Theater. "Wizard of Oz," "Such a Little Queen" and "Wildfire" have been shown and between 400 and 500 children visit this house every Saturday during this hour.

The Strand had as its feature March 13-14 Dorothy Kelly "In the Law Decides." It was a wonderful photoplay. Return engagement of "Birth of a Nation," March 19, 20 and 21.

LILLIAN M. RANKEN.

• • •

WORCESTER, MASS. (*Special*).—The big hit of the week came in the initial appearance of the Winners Photoplay Company, comprising local talent and a director who says he "has coached Theda Bara." The first picture, taken in Worcester, "A Little Child Shall Lead Them," displayed very poor photography as shown at Poli's Theater for the opening three days of the week. Then, to cap the climax, the members of the company proceeded to stage several scenes in a studio as part of the vaudeville program. Words fail to do justice to what followed. The professional portion of the bill, however, proved splendid, the studio bit being in form of an added act.

GEORGE PRINCETON BEAL.

• • •

TOPEKA, KAN. (*Special*).—Governor Capper has just announced the names of the New Motion Picture Censor Board for the State of Kansas, which is composed of the female contingent only, and which is the first Kansas board to be so constituted. The members are Mrs. J. M. Miller, chairman, Council Grove, Kan.; Mrs. B. L. Short, Kansas City, Kan., and Miss Carrie Simpson, of Paola. There were 108 applicants, 101 of whom were women. Miss Simpson is the only one of the old board to be retained. The chairman will receive a salary of $1,800 per year and the other two members $1,500 a year each. The new board will name its own secretary, who will receive $1,200 a year.

H. J. SKINNER.

• • •

WILLIMANTIC, CONN. (*Special*).—Gem: "War Brides" did such a profitable business on return that Manager Dorman booked "The Common Law" for next feature. The new Fox comedies are taking fine and the Metro travelogues bring big crowds.

Loomer: Paramount pictures and Charley Chaplin in "Behind the Screen" pleased immensely. "Girl Without a Chance," March 31, and "Joan the Woman," April 5.

Scenic: "Purple Mask," "Slave of Fear" and Violet Mersereau, with Lyons, Moran and Dean in comedies, pleased.

C. C. PALMER.

• • •

DULUTH, MINN. (*Special*).—Friday and Saturday, March 23 and 24, "The Eagle's Wings" was shown at the Rex Theater. Much patriotism was displayed, and a branch Marine Recruiting Station placed at the Theater.

Saturday morning 1,200 children of Duluth saw the film free, through the courtesy of Thomas Furness, owner of the Rex, aided by the Duluth *News Tribune*. Free tickets were given out Friday at the *News Tribune* to the first 1,200 boys and girls under 12 years of age, who called for their tickets in person. A score of women acted as matrons inside the theater to care for the young children, in the absence of their mothers. Great enthusiasm and appreciation of the spirit of the patriotic film was shown by the children, and they went away fired with a desire to help their country. This plan for enabling children everywhere to see the film should prove a good one to be tried out in other cities. The kiddies may be depended upon to be prompt, both in asking for the tickets and at the door.

WILDA HARSH.

• • •

CINCINNATI, O. (*Special*).—Not a few of us who have followed things dramatic for more than a decade are asking ourselves what is the matter with the stage? It has not been so many years since the regular season ran from early September to late in May. We have known it to extend into the warm month of June and still do a good average business. The current season has been the shortest ever experienced in Cincinnati for first class dramatic attractions. The season of feature motion pictures which follows, however, promises to be more satisfactory from the box office standpoint, for the Grand is now in its second week of "The Birth of a Nation," which is playing to capacity business at prices ranging from $1.50 down to 25c. It has broken all records for a film production and its run will be indefinite. Perhaps the fact that it was kept out of Ohio for two years by process of law may have something to do with its drawing power, and again the present patriotic fervor which has laid hold of the people may exert a favorable influence, but we are inclined to believe that the potency of the story as it deals with American history and the splendor of the staging of this great spectacle is the real magnet which draws the people into the theater to see it even on a warm night.

Manager T. Aylward of the Grand announced last night that the receipts for the first week of "The Birth of a Nation" were more than $14,000, and that the advance sale for the second week had been much greater than that for the first week.

The feature film, "A Daughter of the Gods," with Annette Kellermann, is to play a limited engagement at the Lyric, beginning Sunday, March 25. Manager Heuck has arranged for a symphony orchestra of forty pieces to provide the incidental music.

WILLIAM SMITH GOLDENBURG.

A Hope-Jones Unit orchestral organ has been installed at the University Theater at Fordham Road and Morris Avenue. A crowded house enthusiastically applauded all numbers rendered at the free organ recital given upon the first public hearing of the instrument.

IDA C. MALCOMSON.

Naomi Childers, Anna Q. Nilsson, Jean Sothern and Alma Hanlon are the Art Drama stars who will be seen by exhibitors and fans during the month of April. The four stars will appear in releases remarkable for their variety of theme. These will be released on the one-a-week plan, following the usual Art Drama custom.

New Policy of General Film Meets Hearty Reception

Beginning January 1, 1917, General Film Company adopted these new policies in the method of distributing film:

1—The system of renting weekly programs, so many reels for a given amount, was abolished. Each subject issued after January 1st is rented individually and at a given rental.

2—It is not necessary for any theatre to book any number of subjects in order to get the products it desires.

3—Theatres can book any General Film production desired independently of other releases handled by us.

It is a gratifying indication of the dawn of a better day in the motion picture industry that this new policy has met with the hearty approval of theatres throughout the country. A closer relationship and a more genuine and satisfying cooperation between General Film and its customers is already apparent.

"Open Booking" is proving to be a fair, businesslike plan for General Film exhibitors and producers, eliminating the irregularity, uncertainty and unevenness which too often characterize the "program" method of distribution.

GENERAL FILM COMPANY, Inc.

440 Fourth Avenue **NEW YORK**

FRANCIS J. GRANDON

Feature Producer ***Famous Players-Lasky Co.***

RECENT RELEASE:

JACK PICKFORD in "THE DUMMY"

Press Comments on "THE DUMMY"

GEO. N. SHOREY, Motion Picture News: "We consider this play story, acting and production the best the Famous Players have done in many months."

GEO. BLAISDELL, Moving Picture World: "A cleverly devised story and is worth while."

AGNES SMITH, Morning Telegraph: "'The Dummy' is distinctly a better class story for audiences that want the best."

VARIETY: "Above the average and one of the better class programme features."

In Preparation—MARIE DORO in "HEART'S DESIRE"

BESSIE LEARN

INGENUE LEADS

Address care DRAMATIC MIRROR.

BENJAMIN CHAPIN

Author and Director General of THE LINCOLN CYCLE PHOTOPLAYS

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NILES WELCH

LEAD

Technicolor Motion Picture Co.

JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

"POKES AND JABS" COMEDIES FOR THE OPEN MARKET

Withdrawn by Jaxon Co. from the General Film Program

Announcement was made last week at the offices of the Jaxon Film Corporation that the "Pokes and Jabs" comedies, which have heretofore been released on the General Film company program under the Vim brand, have been withdrawn from that program, and will be distributed hereafter on the open market, through the medium of independent exchanges. These comedies are single reel pictures, and feature George Burns as Pokes, and Walter Stull as Jabs. Both these comedians are well known throughout the country, and their work in the Jaxon comedies is said to have made the "Pokes and Jabs" release a very popular one.

A statement from the Jaxon company announcing the change in the method of distribution from the program to the open market says:

"This step was taken after a thorough investigation into the possibilities of the open market. The open market permits whoever will to show the pictures that are profitable, without being required to book undesirable subjects.

"It is our purpose to spend even more money on the 'Pokes and Jabs' comedies heretofore than we have in the past. It is our aim to make this release the foremost comedy produced, and from the assurances of those exchangemen who have already secured territorial franchises, the returns from the pictures will well justify a greater outlay in production.

"Rights to a greater part of the country have already been contracted for, and it is expected that the remaining territory will soon be disposed of. The first release under the state rights plan will be made shortly."

NEVADA STUDIO BURNS

Badly Damaged and Wardrobes Lost by Several Players

PASADENA, CAL. (*Special*).—The studio of the Nevada Motion Picture company at 40 West Mountain Street, Pasadena, was very seriously damaged by fire on the afternoon of March 24. Three double sets, a ballroom scene and two Guatemala interiors, and much electrical apparatus were destroyed, as well as dressing rooms, wardrobe rooms, etc. Tyrone Power lost a valuable wardrobe valued at several thousand dollars, much of which was picked up piece by piece in South America and will be difficult to replace.

Mabel King was cut off in her dressing room by the fire and rescued by firemen. She suffered slight injuries.

"The Planter," which was being filmed by the company at the time of the fire will be completed, but with some delay. Frank Lamson of Reno, Nev., is head of the company, and Thomas Heffron is directing.

NEW CHILD STAR SERIES

Little Mary Sunshine to Appear in Regular Pathe Releases

It is announced by Pathe that arrangements have been made for a new series of Gold Rooster features with Baby Marie Osborne, to be released at regular intervals for the next two years. The winsome little star who has won such popular favor, is one of the principal stockholders in a new company, Lasalida Films, Inc., which has been formed to produce these features. She is under the management of W. A. S. Douglas, who was formerly connected with the advertising and production departments of Pathe.

Little Mary Sunshine, as the youngest leading lady is generally known, recently celebrated her fourth birthday. She isn't old enough to be spoiled by her success and, according to reports from the Los Angeles studios, where the new pictures are being produced, she is in fine form. She is now under the direction of Eugene Moore, who produced "The Children's Hour," which S. L. Rothapfel pronounced the best child picture that has ever been made. He thought so much of this picture that he showed it a second time after the opening of the Rialto Theater. Mr. Moore, director of long experience, was formerly a director with Thanhouser.

WANT NO SCRIPTS

Williamson Brothers, Producers of the Williamson Submarine Expedition Picture, the sensational undersea portions of "20,000 Leagues Under the Sea," and other submarine motion pictures, desire to go on record to the effect that they do not want any original manuscripts submitted by photo dramatists.

The undersea work is so difficult of execution and so little understood by authors who have not had a personal connection with submarine possibilities, that the Williamson Brothers have decided to depend entirely upon their own staff of writers, unless definite contracts should be made with authors of renown or for copyright material.

ARGUS CO. REORGANIZED

The Argus Laboratories, opened six months ago by Horace D. Ashton, has been reorganized and was incorporated in Albany last week.

The company has commenced the production of short subjects, as well as a Screen Magazine, under the editorial direction of Wallace Thompson, formerly of Paramount Pictographs and lately of the National Association of the Motion Picture Industry.

The stockholders and directors of the company are: Horace D. Ashton, president and general manager; W. Whitewright Watson, vice-president; A. J. Drexel Biddle, Jr., treasurer; Professor Edgar J. Wright, secretary; Martin Justice, assistant treasurer.

Frank T. Elliott, formerly of the National Association, is in charge of sales and distribution.

PHOTOPLAY FEATURES ON THE MARKET

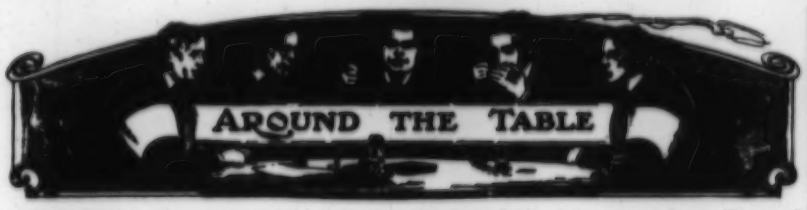
Paramount Program

Famous Players

Date.	Title.	Star
Mar. 12	Sapho—Drama	Pauline Frederick
Mar. 19	The Dummy—Drama	Jack Pickford
Apr. 12	Heart's Desire—Drama	Marie Doro
Apr. 16	Sleeping Fires—Drama	Pauline Frederick
Apr. 23	The Valentine Girl—Drama	Marguerite Clark
Apr. 30	Heart's Desire—Drama	Marie Doro
	LASKY	
Mar. 1	Those Without Sin—Drama	Blanche Sweet
Mar. 5	Castles for Two—Drama	Marie Doro
Mar. 15	The Prison Without Walls—Drama	Wallace Reid and Myrtle Stedman
Mar. 26	The Bottle Imp—Drama	Sessue Hayakawa
Apr. 5	The School for Husbands—Drama	Fannie Ward
Apr. 9	The Cost of Hatred—Drama	Kathlyn Williams and Theodore Roberts
Apr. 12	Tides of Barnegat—Drama	Blanche Sweet
Apr. 26	The Squaw Man's Son—Drama	Reid, Stedman and King
	MOROSCO	
Mar. 8	Out of the Wreck—Drama	Kathlyn Williams
	PALLAS	
Mar. 22	The Spirit of Romance—Drama	Vivian Martin
Mar. 29	As Men Love—Drama	House Peters and Myrtle Stedman
Apr. 2	The Bond Between—Drama	George Beban
Apr. 19	The Lonesome Chap—Drama	House Peters and Louise Huff

PATHE GOLD ROOSTER FEATURES

	Thanhouser	
Mar. 4	Her Beloved Enemy—Drama	Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings
Mar. 18	Pots and Pans—Drama	Gladys Hulette, Wayne Arey, George Marlo, Kathryn Adams, Grace Henderson, Arthur Bauer, Lord McCaskill
Apr. 1	Mary Lawson Secret—Drama	Charlotte Walker, William Davidson, J. H. Gilmour, N. S. Wood, Inda Palmer, Robert Vaughn
Apr. 15	When Love Was Blind—Drama	Helen Badgley, Thomas Curran, Inda Palmer, Florence La Badie, Boyd Marshall, Edith Cooke, Harry Gordon and Gladys Leslie.
	Arrow	
Feb. 25	Crime and Punishment—Drama	Derwent Hall Caine and Marguerite Courtat
	Astra	
Feb. 18	Her Life and His—Drama	Florence La Badie
Apr. 8	Mayblossom—Drama	Pearl White and Hal Ford
	Popular	
Mar. 11	The Empress—Drama	Holbrook Blinn, Doris Kenyon
	Balboa	
Mar. 25	Told at Twilight—Drama	Baby Marie Osborne, Henry King, and Daniel Gilfether
	Greater VITAGRAPH V. L. S. E., INC.	
Mar. 12	Arsene Lupin—Drama	Earl Williams
Mar. 19	Aladdin from Broadway—Drama	Edith Storey and Antonio Moreno
Mar. 26	The More Excellent Way—Drama	Anita Stewart
Apr. 2	Babette—Drama	Peggy Hyland and Marc MacDermott
Apr. 2	A Million Bid—Drama	Anita Stewart, Harry Morey
Apr. 9	Womanhood, the Glory of the Nation	Alice Joyce and Harry Morey
Apr. 9	Apartment 29—Drama	Earl Williams
Apr. 9	Captain Alvarez—Drama	Edith Storey
Apr. 16	Her Secret—Drama	Alice Joyce and Harry Morey
Apr. 23	Sally in a Hurry—Drama	Lillian Walker
Apr. 30	The Hawk—Drama	Earl Williams
	BRADY—WORLD	
Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows
Mar. 12	A Dancer's Peril—Drama	Alice Brady
Mar. 19	The Social Leper—Drama	Carlyle Blackwell, June Elvidge
Mar. 26	As Man Said Her—Drama	Kitty Gordon
Apr. 2	Man's Woman—Drama	Ethel Clayton and Rockliffe Fellows
Apr. 9	The Family Honor—Drama	Robert Warwick, June Elvidge and Henry Hall
Apr. 16	Forget-Me-Not—Drama	Kitty Gordon
Apr. 30	Darkest Russia—Drama	Alice Brady
	BLUEBIRD	
Mar. 5	The Boy Girl—Drama	Violet Mersereau
Mar. 12	Mutiny—Drama	Myrtle Gonzalez, Val Paul and George Hernandez
Mar. 19	Polly Redhead—Drama	Ella Hall
Mar. 26	The Gift Girl—Drama	Rupert Julian, Louise Lovely
Apr. 2	Susan's Gentleman—Drama	Violet Mersereau
Apr. 9	The Pulse of Life	Wedgewood Nowell, Gypsy Hart
Apr. 16	A Jewel in Pawn—Drama	Ella Hall, Walter Belasco and Antrim Short
Apr. 23	The Girl in the Checkered Coat—Drama	Dorothy Phillips
Apr. 30	The Clock—Drama	Franklyn Farnum and Agnes Vernon
	METRO PICTURES	
	Rolfe	
Mar. 5	The Barricade—Drama	Mabel Taliaferro
Mar. 19	His Father's Son—Drama	Lionel Barrymore and Irene Howley
Apr. 9	The Power of Decision—Drama	Frances Nelson
Apr. 16	A Magdalene of the Hills——Drama	Mabel Taliaferro
Apr. 30	The Millionaire's Double—Drama	Lionel Barrymore
	Columbia	
Mar. 12	The Mortal Sin—Drama	Viola Dana
Apr. 30	God's Law and Man's—Drama	Viola Dana
	Yorke	
Mar. 26	The Hidden Children—Drama	Harold Lockwood and May Allison
Apr. 23	The Secret Spring—Drama	Harold Lockwood and May Allison
	Popular	
Apr. 2	The Waiting Soul—Drama	Mme. Petrova
	UNIVERSAL RED FEATHER	
Mar. 5	The Gates of Doom—Drama	Claire McDowell
Mar. 12	The Girl Who Lost—Drama	Cleo Madison
Mar. 12	Border Wolves—Drama	Neal Hart
Mar. 19	The Scarlet Crystal—Drama	Herbert Rawlinson
Mar. 26	The More Excellent Way—Drama	Harry Carey and Clair Du Bray
Apr. 9	Mr. Dolan of New York—Drama	Jack Mulhall
Apr. 16	The Flower of Doom—Drama	M. K. Wilson and Gypsy Hart
Apr. 23	The Hero of the Hour—Drama	Jack Mulhall
	MUTUAL—AMERICAN	
Mar. 5	The Girl from Rector's—Drama	Ruth MacTammy
Mar. 12	My Fighting Gentleman—Drama	William Russell
Mar. 19	The Painted Lie—Drama	Crane Wilbur
Mar. 26	Motherhood—Drama	Marjorie Rambeau
Apr. 9	A Daughter of War—Drama	May Ward
	TRIANGLE Fine Arts	
Mar. 4	Betsy's Burglar—Drama	Constance Talmadge
Mar. 11	A Love Sublime—Drama	W. Lucas
Mar. 18	A Daughter of the Poor—Drama	Bessie Love
Mar. 25	A Woman's Awakening—Drama	Seena Owen
Apr. 8	Her Official Fathers—Drama	Dorothy Gish
Apr. 15	An Old-Fashioned Young Man—Drama	R. Harron
Apr. 22	Cheerful Givers—Drama	Bessie Love
	Kay-Bee	
Mar. 4	Back of the Man—Drama	Dalton
Mar. 11	The Little Brother—Drama	Enid Bennett
Mar. 18	Blood Will Tell—Drama	W. Desmond
Mar. 25	The Square Deal Man—Drama	W. S. Hart
Apr. 1	The Dark Road—Drama	D. Dalton
Apr. 8	Sweetheart of the Doomed—Drama	L. Glaum
Apr. 15	Paddy O'Hara—Drama	W. Desmond
Apr. 22	The Desert Man—Drama	W. S. Hart
	K. E. S. E. SERVICE	
	EDISON	
Apr. 2	The Law of the North—Drama	Bessie Eyton, George Fawcett
Apr. 16	The Builder of Castles—Drama	Marc MacDermott and Miriam Nesbitt
	Essanay	
Mar. 5	The Truffers—Drama	Nell Craig
Mar. 19	Satan's Private Door—Drama	
Apr 9	The Truffers—Drama	Nell Craig and Sydney Ainsworth
Apr. 23	Jones' Bubble—Drama	Bryant Washburn and Hazel Daly
	SELIG	
Mar. 12	Little Lost Sister—Drama	
Apr. 30	The Faith of Nancy—Drama	Bessie Eyton
	ART DRAMAS, INCORPORATED	
	APOLLO	
Mar. 1	Pride and the Devil—Drama	Alma Hanlon
Mar. 29	The Law That Failed—Drama	Alma Hanlon and Edward Ellis
Apr. 12	The Great Bradley Mystery—Drama	Alma Hanlon
	WILLIAM SHERRILL	
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
	U. S. AMUSEMENT CORP.	
Mar. 26	The Law that Failed—Drama	Alma Hanlon and Edward Ellis
Apr. 26	Auction of Virtue—Drama	Naomi Childers
	ERBOGRAPH	
Apr. 5	The Inevitable—Drama	Anna Q. Nilsson
	VAN DYKE	
Mar. 8	The Cloud—Drama	Jean Sothern
Apr. 19	One Woman's Ordeal—Drama	Jean Sothern
	FOX FILM CORPORATION	
Mar. 12	North of Fifty-three	Dustin Farnum
Mar. 12	The Siren—Drama	Valeska Suratt
Mar. 12	A Tale of Two Cities—Drama	William Farnum
Mar. 19	The Blue Streak—Drama	Violet Palmer and William Nigh
Mar. 26	North of Fifty-three—Drama	Dustin Farnum
Apr. 2	Tangled Lives—Drama	Genevieve Hamper
Apr. 2	Her Greatest Love—Drama	Theda Bara
Apr. 9	Her Temptation—Drama	Gladys Brockwell
Apr. 16	The Derelict—Drama	Stuart Holmes
Apr. 23	She—Drama	Valeska Suratt
Apr. 30	A Small Town Girl—Drama	June Caprice
	SELENICK	
Feb.	Panthea—Drama	Norma Talmadge
Feb.	The Argyle Case—Drama	Robert Warwick
Feb.	The Eternal Sin—Drama	Florence Reed
Feb.	The Price She Paid—Drama	Clara Kimball Young
Mar.	The Easiest Way—Drama	Clara Kimball Young
Apr.	The Law of Compensation—Drama	Norma Talmadge
	ARTCRAFT	
Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford
Apr. 2	Broadway Jones—Com. Drama	George M. Cohan
	SERIALS or Series	
Apr. 8	Patria. "The Cohort of the Damned"—Pathe	
Apr. 2	The Great Secret, "The Struggle"—Metro	
	"The Golden Eagle Trail," 5th of "The American Girl" Series—Drama—Kalem	
	"The Railroad Smugglers"—7th of "A Daughter of Daring"—Drama—Kalem	
	"The Secret of Borgias"—25th of "Grant, Police Reporter" Series—Kalem	



"SPRING is here, sure enough," observed the Truculent Poet, on that particular Sunday morning when he in company of the Gentle Critic, the Man in the Corner and the Orator, dropped into the Cafe Nemo for a mug of ginger ale and a brief chat.

"The great thing about Spring is," he went on, "that it makes me want to travel—I get the smell of spice off the islands of the West Indies—"

"And the odor from the stockyards from Chicago—" cut in the Critic.

"Never you mind—Chicago's got its good points—and some o' my happiest days has been spent thereabouts—which reminds me of a poem I composed onct—"

He brought out a much-frayed note book and after a minute's search read the following:

"There are many, many reasons
Why a good part of life's joys
Are encountered in all seasons
At Chicago, Illinois—

For instance, Terry Ramsaye
(You recall our mutual friend)
Has elected by the Great Lakes
His ambitious youth to spend.

There's Essanay and Selig
(That's not all, you understand)
That are busy making pictures
Out there in "Jungle-land."

There's only one thing missing
From that city bright and gay—
The old place doesn't seem the same
Since Pardy went away."

"And on a nice Spring morning, too," remarked the Man in the Corner, reproachfully.

* * *

"Speaking of poetry," said the Orator, "you have heard that Peter Milne is something of a Poet, haven't you?"

"Something of a Poet—is right," said the Truculent one spitefully.

"That's not the proper spirit," retorted the Orator. "Just to prove my contention, I'll read with your permission, a serious poem attributed to Peter—"

And while the Truculent Poet scowled deeply in his mug of ale, the Orator read the following:

"There are names that move poets to pour
out their souls
In the soft, silken stream of a song.
There are names to the sound of which
war's tocsin tolls
To stir the fierce heart of a throng.
There are names which bring fear to the
shuddering heart.
There are names that you may conjure with
But the name above names—from which
all love dreams start—
Is that gentle old cognomen—SMITH!"

* * *

The Truculent Poet looked at him reproachfully for a moment and then chuckled deeply in his mug of ale.

* * *

"You may remember Silas E. Snyder, Balboa's publicity director, who was back East here a while ago," said the Critic, "Well, anyway, Balboa sends me this little gem concocted by Mr. Snyder—it's a word picture of a New York cabaret:

"Ice and other kinds of skating. Much nut chatter. Stale air; stale tobacco; stale jokes; stale folks. Men fighting to spend money. Stale talcum powder. Tons of rouge. Rattail voices. Miles of hosiery. A saturnalia of horrible perfumes and leering eyes. Raucous singing and maudlin music. Graft, greed, gluttony, lust, crime, in one grand Bachannalian debauch.

"Then, to bed, but not to sleep. Instead, reveries over the causes of the destruction of Ninevah, Babylon, Thebes, Sodom and Gomorrah, Tyre, Carthage and Rome."

* * *

"Yes," ruminated the Poet, "it was the same way with me when I first hit the big cities, after cruising around the world—where there's pure air and the open sea. But I got used to it. I'll never forget though, a messmate o' mine, named Dotts—Wickson G. Dotts was his full name—an' he was the most innocent swab I ever knew. An' bashful—say, if a gal looked at him a second time, he'd turn as red as a lobster an' start off at a mile a minute. Good lookin' cove he was, too—cut out for a ladies' man. But he hadn't no sort of energy. Used to spend his time readin' works o' fiction and such like truck. Well, sir, when I started sailing the *Pardy* on the Lakes, I took Dotts on as one of the crew. Then the second mate took sick an' I put Dotts in his place. One day, we cast anchor at the most remote o' the islands with which Lake Huron abounds. It's a savage sort o' place, but we was short o' water and hadn't no choice. I sends Dotts ashore for a reconnoitering trip to find a spring. He didn't come back and after a while, I and the first officer, we follows. We'd penetrated the jungle about a mile when we heard music. Tom-toms and singing, it was—so we creeps up quiet and looks through the trees into a sort o' clearin'. There was Wickson G. Dotts seated on a stump an' around him was sixteen of the prettiest native maidens you ever clapped eyes on—all togged out in their best Palm Beach suits. An' Dotts was singin'—'Annie Laurie,' which was the only tune he knowed. I couldn't believe my eyes.

"'Dotts,' I yells, and he stopped singin.' The gals all looked scared, but they held their ground—and a couple of them held on to Dotts. We burst through the trees and I goes up to him, stern like: 'Wat's the meanin' o' this?' I asked. He looked at me with a kind of sheepish grin. 'Sorry, Cap,' he says, 'but it wasn't my fault. They captured me. An' from what I can make out, they're lonesome.'

"'Do you mean to tell me,' I says, 'you've been pretendin' bashfulness all this time?'

"'No,' he grinned, 'but what can a chap do when he can't escape? 'Then he started singin' again and we went back to the scow—that's how I lost a good hand and discovered that environment's responsible for all our habits. If I could a-kept Dotts aboard the ship an' away from temptation—he'd allus have been the nice, bashful chap he started out to be. As it was, he got to be chief of the Island and when I came by there next year, he was dressed in leaves like the rest of them and was as wild as a March-hare. I hear he afterward came back to civilization and they say he's in New York now—I dunno; I haven't seen him."

The Spring morning beckoned and the others of the Cormorants Club shook their heads sadly at the Truculent Poet and made their way from the Cafe Nemo and into the sunlit street.

JOHN R. FREULER TELLS OF WESTERN TRIP

Mutual President, Back from California Visit, Is Now Looking Over Eastern Studios

Following his Western visit, John R. Freuler, president of Mutual, is now making a tour of the Eastern studios in New York.

"My first trip West in a couple of years," remarked Mr. Freuler, speaking with his characteristic telegraphic brevity as he tossed over a pile of contracts on his labor laden Chicago desk. "Had a fine time and lots of work." It might be observed that Mr. Freuler's idea of a fine time is "lots of work."

"I had a good deal of fun," he remarked, "and some instruction in watching Mr. Chaplin at work in 'The Cure,' and then I took a look at the Signal studio and spent a couple of sessions with John P. McGowan, the Signal's director-general and director of 'The Railroad Raiders.' I took a trip up to the American studios at Santa Barbara and visited with the various companies. I saw Gail Kane at work on 'Whose Wife?' directed by Mr. Sturgeon; William Russell, hard at work with Director Edward Sloman on 'High Play,' and a mighty busy general staff."

Comedy Contract

As one of the incidents of the excursion to California Mr. Freuler closed a contract with the Caulfield Photoplays company for a series of fifty-two one-reel comedies featuring Billie Rhodes, and to be made under the direction of Al Christy.

"I gave a good deal of attention to the 'featurette' or short release proposition while in the West," said Mr. Freuler. "As I have so often stated, the day of 'just pictures' has gone, and whatever there is of quality in the big pictures must also be expressed in the little pictures if the public and the picture show patrons are to be satisfied.

"With this idea in view I have opened up negotiations which will give the Mutual some important additions to its present schedule of short releases of feature quality—'featurettes,' we call them.

"Another important phase of my Western visit was in the conferences held with various stars, directors and studio managers on the subject of the trade requirements as evidenced by the experiences of the Mutual.

"I have been considerably impressed by the aspect of the motion picture industry viewed from Los Angeles, as compared with what it was a few years back on the occasion of my earlier visits. There is a new atmosphere of solidity and a very general striving for an efficiency which was unknown in the earlier stages of the industry."

Mr. Freuler now is inspecting the New Empire All Star Corporation studios in New York where the Charles Frohman stage successes are being filmed for the screen and the Edna Goodrich and Powell studios.

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